CITY NOTES.

Miss Bertha Bauer gave a musicale at her residence on Olive street.

A New Year's gift for your friend—a year's subscription to the REVIEW.

Carl Froehlich has resigned the directorship of the Socialer Saengerchor.

Miss Julia Vollmar sang "My Star," by Cooper, at a recent musicale, and was warmly received. She has a very acceptable and sympathetic voice.

White—Mr. G. R. White goes from the Second Baptist to the Pilgrim Church.

Pommer—W. H. Pommer has issued "Songs of the Sun," for alto or bass voice.

Amelia and Otto Sasser, two of Miss Ch. Hax Rosatti's pupils, sang with great success at Social Turner Hall, the 23rd inst.

Mr. J. J. Voellmecke was unanimously re-elected musical director of the Nord St. Louis Bundes Chor.

Tamblyn—Mrs. Wm. Tamblyn, of Pine Street, entertained the S. I. Musical Club—one of the most taking numbers being "Merrily I Roam"—song by Schleiffarth.

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No change is made in the choirs of the church of the Holy Communion or the Second Presbyterian church.

At Christ Church Cathedral the first part of the oratorio "Creation" will be given the first Sunday in February.

Bahnsen—Mr. T. Bahnsen, the manufacturer, is justly proud of the success of his piano. The awards it has received and the high commendations of purchasers are very gratifying.

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Shepherd—Mrs. J. A. Shepherd has been chosen president of the One O'clock Musical Club. It meets every Wednesday.

Mr. D. James McDonald, who was the organist at St. George's last year, has been engaged by the Union M. E. Church.

Mr. A. G. Kissell, the former organist at the Immaculate Conception, has been engaged by St. John's Catholic Church.

The members of the Harmonie Saengerbund presented Joseph Goepfert, their leader, with a handsome director's baton and a gold-headed cane.

Coffey—Misses Lola and Nannie Coffey played the "Our Boys" duet with great dash and effect at St. Kevin's church entertainment held at Uhrig's Cave.

Brought to time—Roscoe Warren Lucy was the recipient of a magnificent gold watch presented by his pupils in recognition of his grateful professional services.

Wiseman—Mrs. George Wiseman sang at the entertainment of Mrs. F. W. Humphrey. Her rendition of the "Rock of Ages" brought tears to the eyes of every one present.

Christ Church—Christ Church choir, under the direction of Mr. Wayman McCreery, will be made up of fifty voices, the principals being Master Miller, soprano, Master W. Wood, alto, Wayman McCreery, tenor, and Mr. Black, basso.

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MUSICAL REVIEW

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THE publishers are more than gratified to learn by hundreds of letters sent them, that the change they made in the REVIEW, making it an almost exclusively musical paper, is appreciated and endorsed by its patrons. As many letters especially compliment the January REVIEW as an extra holiday number, they wish to inform all herewith, that the January number *was not* an extra holiday number. Each and every number of the REVIEW, hereafter, will be as large, if not even larger. Every number will contain $6.50 worth of music—the choicest instrumental pieces, studies, piano duets, songs, vocal duets, etc., worth during the year $75.00, and can be had for the little sum of only $2.00.

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The March number will contain the following choice pieces:

PIANO SOLOS.

1. LOESCHHORN, A. Op. 84, Studies, Book III, Containing 14 Studies.
2. WAGNER-BRASSIN. Feuerzauber (Magic Fire) aus Richard Wagner's Walküre.
3. KROEGER, E. R. Danses Caracteristiques, Op. 22.
4. No. I. Danse Espagnol.
5. No. II. Danse Negre.
6. No. III. Danse Sicilienne.
7. SIDUS, CARL. Op. 204. On Halloween.
8. KUNKEL, JACOB. German's Triumphal March, Edition de Salon.

PIANO DUET.

9. SCHUERMANN, A. P. Night Blooming Cereus, Polka Brilliante.

SONGS.

10. TOSTI, F. P. Bid me Good-bye and Go. (Sag' mir Lebewohl und geh'.)
11. BISHOP, H. Lo! here the gentle Lark. (Horst Du der Lerche Lied)?

Coming—Moritz Rosenthal, the world-renowned pianist, will be here in February. M. Rosenthal has been heralded as the greatest pianist of our days, the successor of Liszt, and no one should let this opportunity pass without hearing him. To students of the piano, his recital will be of inestimable value.

REVIEW OF CONCERTS.

Mendelssohn Quintette Club—The Second Concert of the Mendelssohn Quintette Club took place on the evening of the 14th inst., and was well attended. The programme was excellent, and was thoroughly enjoyed by the audience. The club rendered Mozart's A flat Quartette (not Beethoven's, as was erroneously stated on the programme,) with vigor and brilliancy and with true fidelity to the composer's conception. Cherubini's delicate Scherzo from the Second Quartette was a welcome number, and Klughardt's G minor Quintette—a work revealing excellent workmanship, musicianly throughout—closed the concert. Mrs. A. D. Cunningham was in splendid voice and her selections (the aria from Mozart's "Figaro" and songs by Reinicke and Mochring) were indeed finely sung. Mr. George Heerich contributed not a little to the success of the concert in his rendition of Sarasate's "Faust" fantasia, which was most enthusiastically received. The Mendelssohns are doing unusually praiseworthy work this season, which is certainly most appreciated by the subscribers to these concerts.

Musical Union—The second concert of the Musical Union, under the direction of A. Waldauer, Jan. 17th, drew a large and appreciative audience. The numbers rendered by the orchestra were of a light character, with the exception of Volkmann's overture "Richard III," and were well calculated to please a promiscuous audience. Mr. Waldauer deserves great credit for his conscientious attention to detail work in the development of the themes in the overture to Richard III, describing the tent scene, the battle, and Richard's death; the most subtle shadings were brought out in a thoroughly artistic manner. The soloists of the evening were Mr. Carl Faelten and Mrs. E. Huntington-Henkle. Mr. Faelten is a finished artist, excelling in delicacy of execution rather than force. Two of the compositions performed by him were from "Kunkel's Royal Edition," Chopin's 3rd Ballade in A flat and Liszt's Polonaise in E with new cadenza. Mr. Faelten made many warm friends, who will be pleased to hear him again. The piano used by Mr. Faelton was a magnificent Knabe Concert Grand. Mrs E. Huntington-Henkle sang, in a pleasing manner, two songs. The aria from Faust was, however, entirely unsuited to her voice, which is a mezzo-soprano, obliging her to change all the passages that demanded the high B.

The next concert of the Musical Union will take place February 21st.

Franklin Council—This Council, No. 5, L. of H., gave its annual complimentary concert at Liederkranz Hall, Jan. 19th, to a full and select attendance. The programme varied, embracing some of our finest local talent. Mr. Frank Gecks, Jr., rendered a violin solo, "Fantasie Militaire" by Leonhard, with clearness of phrasing and brilliant execution; he firmly declined a demand for an encore. Mrs. Georgia Lee Cunningham greatly enhanced the attraction of the programme, singing "Regnava nel Silenzio." Donizetti, with encore, and "Close to the Threshhold," Parker, in a sweet and impressive way; her vocalization and color is superb, nothing less. She had the perfect accompaniments of Mr. L. Hammerstein. The Male Quartette scarcely passed muster. The stage is a risky place to trust to luck, and when a tenor can hardly "get there" he ought to skim lower, to the greater comfort of his hearers. It is unpleasant to call attention to such a fact, and yet an encore was exacted while the favorite movements of Beethoven were but indifferently received.

One of the features of the evening was the piano duet. "On Blooming Meadows," waltz, Rive-King, by Mignon Shattinger and Adelaide Kunkel. The young misses, dressed with rich and exquisite taste were the very pictures of loveliness, and were heard with profound attention. The piece is a gem—sweetly irresistible—and calls for quite advanced and good work; but they were heart and soul together, and drew out its graceful phrases and delicate modulations with a really surprising intelligence. They unfolded a wonderfully neat and finished technique, and a purity of touch that is acquired only from the most painstaking and masterly teaching. They could stand beside professionals of twice their years and not suffer a whit. Mignon Shattinger is the daughter of A. Shattinger, the Broadway music dealer and one of the most earnest workers in the Council. Adelaide Kunkel is a daughter of the lamented Jacob Kunkel, who was known the world over, as an artist of the very highest rank, with a style of playing characterized by the rarest and most heart-reaching expression. The future of these young misses will be watched with interest, for it is plain they are in the best of hands. Dr. Chas. Shattinger gave a piano solo, "Nocturne," Op. 28, Meyer-Helmund (Kunkel's Royal Edition) with good finish and true interpretation, and proves he has not lost sight of his enviable attainment. F. Fischer was pleasing in a Bassoon solo, selected from Mendelssohn. "Quatuor," Op. 16, Beethoven, was performed with unfailing precision and fine *ensemble* by Messrs. Louis Mayer, cello. Frank Gecks, Jr., violin, F. Fisher, viola and Dr. Chas. Shattinger, piano. Master Machacek played "Merry War," Sidus, in capital style, and altogether charmed the audience. The Weber grand was the piano used.

St. Louis Choral Society—This organization gave its second concert of the season Thursday evening, Dec. 26th, performing Haendel's master work, the "Messiah." This oratorio has been annually presented by the society in the holiday week, ever since it was organized. The work, taking it all in all, was very even. The chorus, at times, was flat and not quite satisfactory; the reason why it was so, was explained, however, by an officer of the society. He informed us that the whole blame rested upon the abominably large stage, which precludes the possibility of the singers taking the right pitch from the orchestra, and that this evil would continue to exist until the directors of the Exposition hall built a sounding board shell, enclosing the stage, and that in the meantime, no good choral singing could be given. His explanation was perfectly satisfactory, for Mr. Gericke, the great conductor, expressed the same opinion of the stage when he was here with his superb orchestra. He said at the time, that the stage was entirely too large and open for concert purposes, and should be closed by a shell. The solo work of our home singers was very good. Mr. Allen, with what voice he has, sang his part very intelligibly, and they that could hear him were pleased. Of Mr. Wiseman, we can only say, he was at his best. Being so well known to the St. Louis public, those that were not able to be present can imagine the success he scored. Mrs. Hardy, with her superb voice and method, sang with great sympathy, carrying off the palm for the evening. Her rendition of the aria "He was despised" was given with such warmth and true artistic inspiration, as to fairly captivate the vast audience. Haendel's sublime music was never sung better in St. Louis. Mrs. Moore Lawson, from Cincinnati, has a beautiful high soprano voice, and sang with ease and dash. Her best work was the rendering of "Rejoice;" here she displayed to great advantage, her easy method of vocalization. In answer to our query why Miss Juch, at the last concert, sang her aria from "Der Freischuetz" with piano accompaniment, instead of an orchestral accompaniment, and why Mme. Carreno played without the orchestra, one of the directors of the Choral Society informed us that the artist arrived too late for rehearsal on the day of the concert, coming at 12 o'clock instead of 9 o'clock A. M. As the members of the orchestra were already tired out by three hours continual work, and the piano was a quarter of a tone too high in pitch, rendering it impossible to play with the orchestra, the change had to be made. That this could not be obviated, no one regretted more than the directors.

MME. LOUISE NATALI.

THE New American Opera Company, under the able management and leadership of Mr. Heinrichs, has just closed an engagement in this city, that proved a success in all respects. The troupe, as a whole, is excellent. The orchestra, (that important but often neglected factor of a good operatic performance) though not very large, is sufficient, and, above all, is handled with consummate skill. The same thing can be said of the chorus. The soloists, all good artists, vie with each other in giving a correct interpretation of their respective *roles* and not (as is often the case) in trying to make themselves personally conspicuous at the expense of the true proportions of the art-work which they are engaged to properly set forth. All these things together result in a remarkably well-balanced performance which is really artistic and thoroughly enjoyable.

To say that the season just closed was a surprise to St. Louis opera-goers, is to put the facts all too mildly; indeed it was a series of surprises, each succeeding performance seeming to surpass the preceding one in perfection and finish, as each audience surpassed in numbers that of the previous night.

Without in the least detracting from the praise due to the other artists of the troupe, it is certain that the surprise of surprises was the wonderful artistic work done by Mme. Natali, the leading *prima donna* of the company, and the lady whose cheerful countenance serves to brighten this page. Mme. Natali is a St. Louis girl. She began her career on the stage in this city some eight years ago, in light opera, since which time she had not been heard here. At that time, she had had no systematic training for the stage, and, though she exhibited a voice of good quality and exceptional range and sang her parts in a musicianly manner, her voice lacked somewhat in fullness and her acting was that of a talented amateur. Since then, reports of her great advancement in her chosen profession had, from time to time, reached the ears of her St. Louis acquaintances, but it is as true of St. Louis as of any other place (sometimes we think it even more so) that "a prophet is not without honor save in his own country," and these reports were all taken *cum grano salis* by those who had last known her as only a talented amateur. It was by no

means an unfriendly audience, but it was certainly one which was disposed to be very critical that Mme. Natali had to face on the opening night in the *role* of *Leonora* of "The Troubadour." Her first scene assured her a hearing; the second won the good will of the public; the third established her claims to be considered an artist of the first rank. She had won the day and could say with Caesar: "*Veni, Vidi, Vici!*" Yet there was a lurking doubt whether she could sustain herself; whether her subsequent performances would not prove inferior to the first. Now, it so happened that the second principal soprano was unable to appear before the Saturday matinee and that (more mindful of the manager's interests than *prime donne* usually are) Mme. Natali came to the rescue and sang in seven out of the eight operas given, giving all ample opportunity to judge of her work. On the second night, as *Violetta* "*La Traviata*," she was more brilliant still. Then followed, in rapid succession "Maritana," "Daughter of the Regiment," "Faust" and "Lucia," in all of which she repeated her successes, passing from *role* to *role* with wonderful versatility, excellent in all. At the last performrnce, in the mad scene of "Lucia" the now captivated auditors fairly rose to their feet, and by their numerous and enthusiastic recalls proved to the worthy artist that she was at least unreservedly acknowledged as a prophetess and anointed as a high-pricstess of *art in her own country.*

The question which has so often been asked: "Who is to take the place of the obsolescent glories of the American stage, such as Kellogg, etc.?" To hear Mme. Natali is to have the question answered.

It must not be supposed that Mme. Natali, Topsy-like has "just growed" to what she is now. She has climbed to the height she occupies by means of long and faithful labor. We have said that even at her *debut*, when entirely inexperienced, she sang in a musicianly manner. This was because, even then, she was a musician. She had been a pupil of the Messrs. Kunkel, was an able pianist and had a fair knowledge of harmony and composition. She was besides an excellent reader of music. In her recent memoirs, Mme. Marchesi, the famous teacher of *bel canto*, insists upon the fact that the proper study of singing implies, indeed presupposes, the serious study of the piano and of musical composition. When, therefore, after several years of faithful self-culture Mme. Natali betook herself to Paris for a year's hard practice under the renowned teacher we have just named, she had the necessary foundation of solid musical knowledge which made it possible for her to study usefully, and fully fit herself for the position she now not only occupies but thoroughly fills.

To hear Mme. Natali speak of Mme. Marchesi, on the one hand, and upon the other, to read some of the letters which Mme. Marchesi has written to this country in reference to her pupil, it would puzzle one to determine which admired the other the most. As it is evident that each deserves the praise bestowed upon her by the other, there can be no valid objection to that little "mutual admiration society." With the modesty of true merit, Mme. Natali attributes no small share of her success to her early teachers. One of them has gone to his rest; the other here wishes her all the triumphs which her excellent work deserves.

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MOMENTO GIOJOSO.

Morceau Poetique.

Maurice Moszkowski,
Op. 42. № 3.

Molto vivace. ♩.=80.

con spirito.

p

Ped. ✲

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mf

marcato.

Ped.

Ped.

ten.

ten.

espressivo.

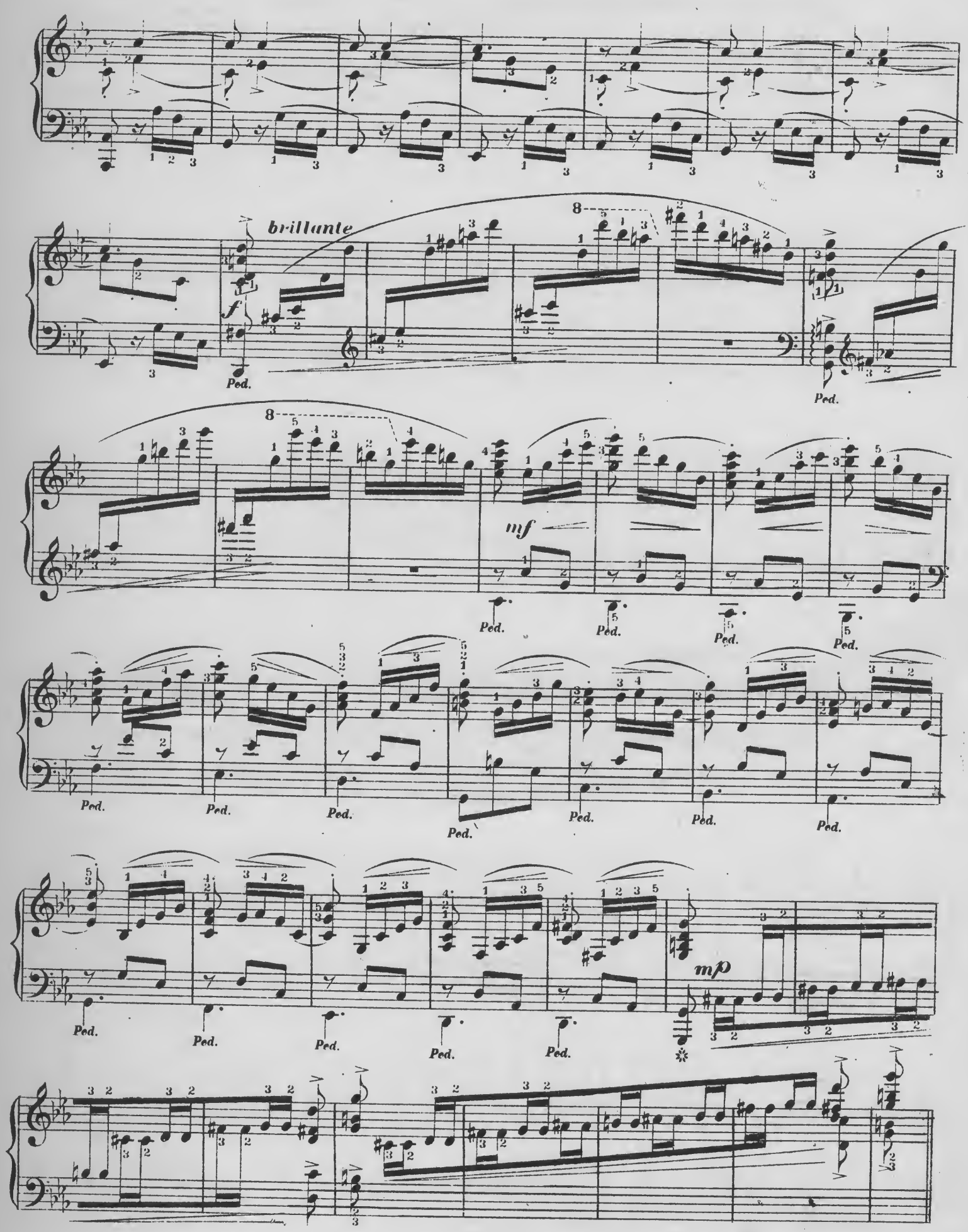
ten.

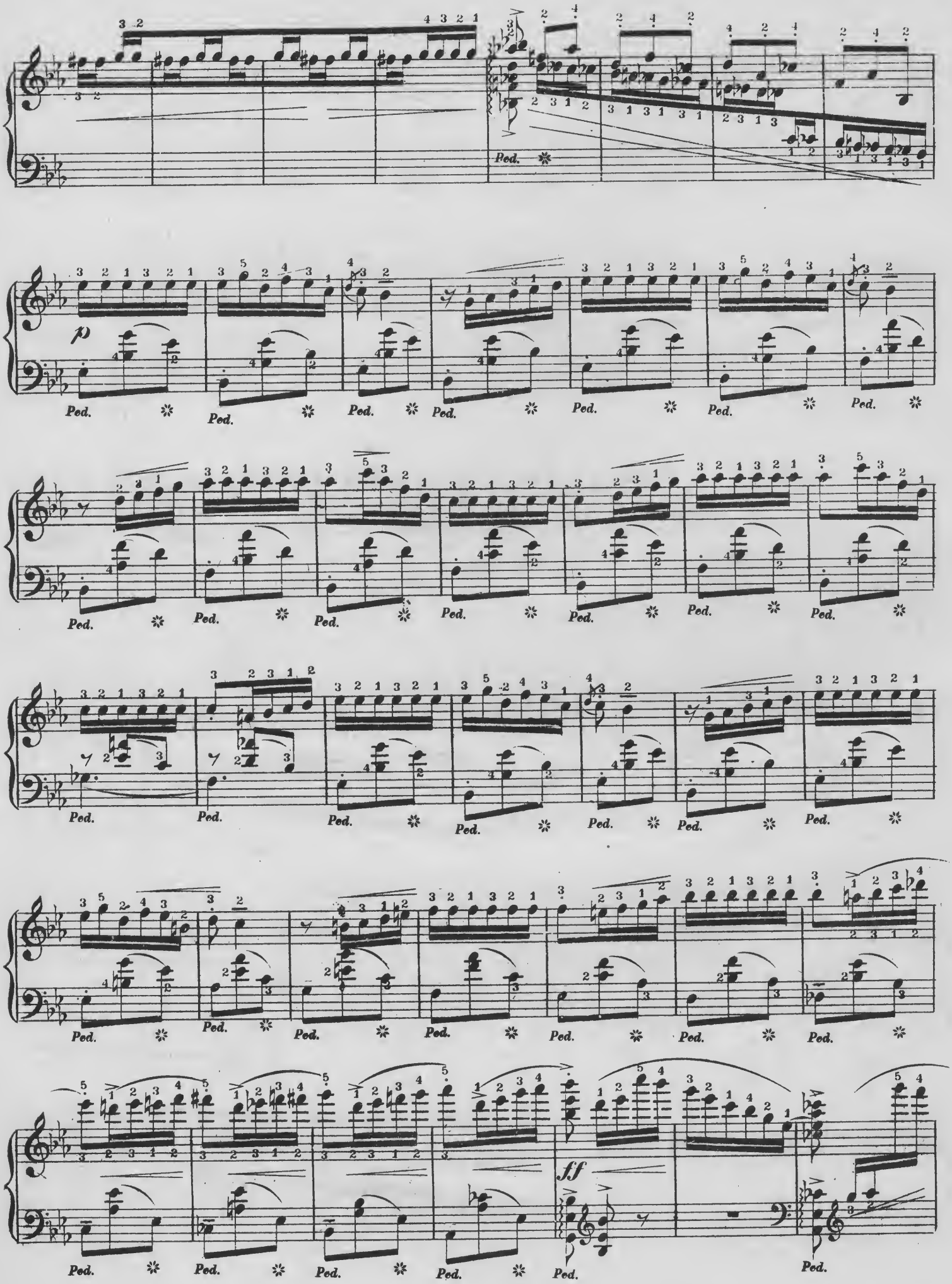
ten.

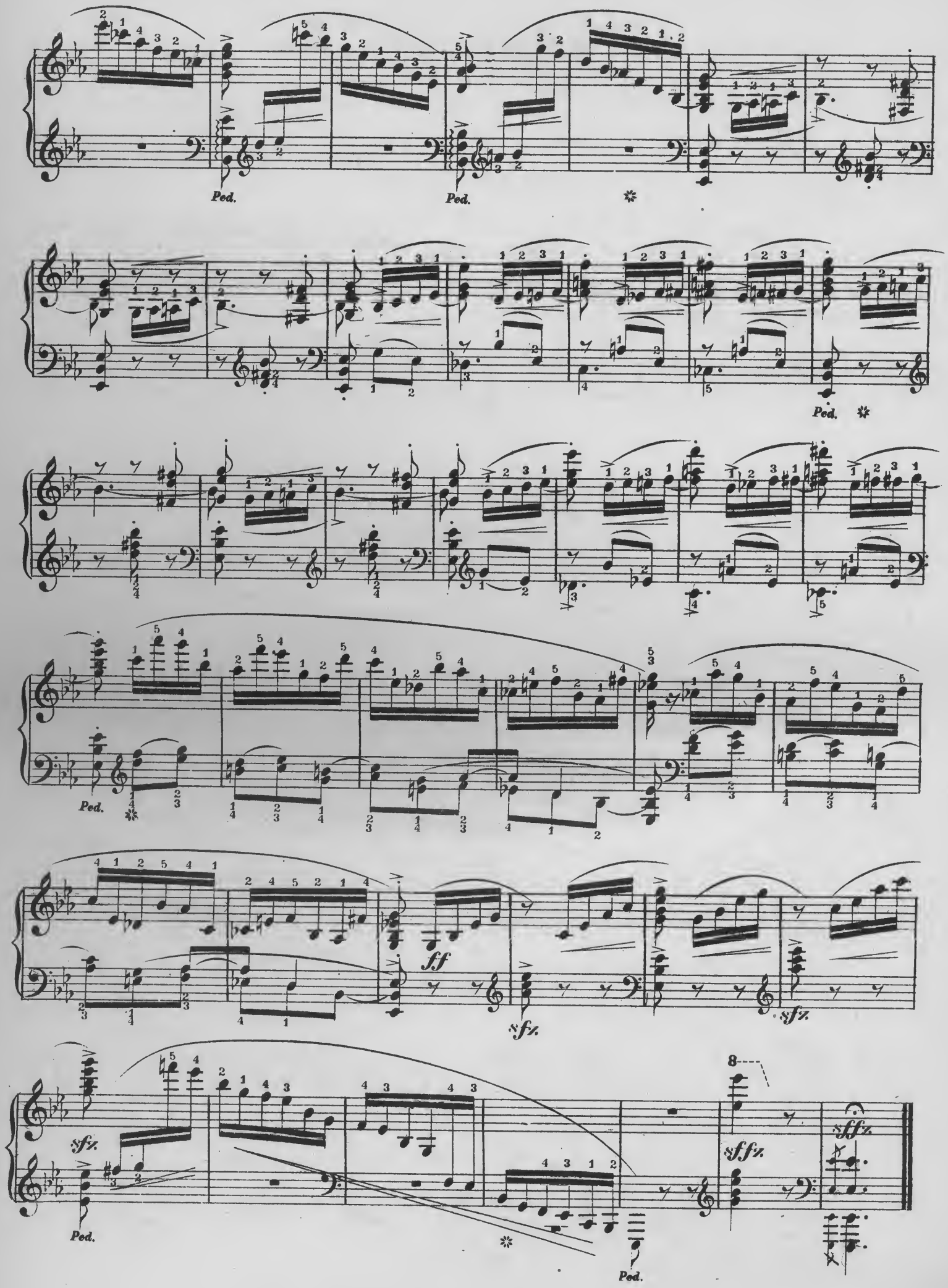
leggiero.

r. h.

r. h.


brillante
f
Ped.
mf
mp

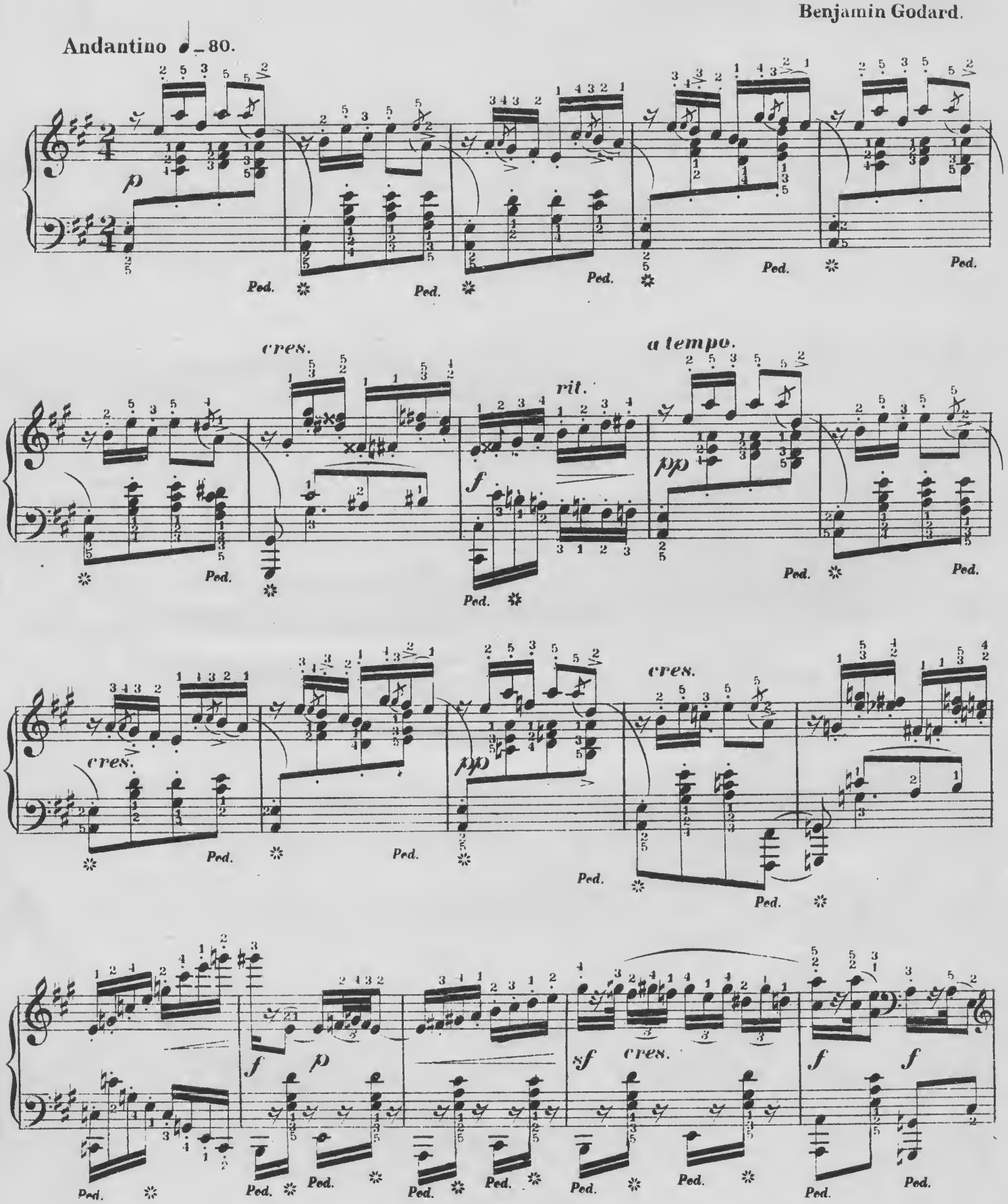

Ped.
p
ff


Ped.
Ped.
Ped.
Ped.
ff
sfz
sfz
sfz
sffz
sffz
Ped.
Ped.

NOVELLOZZA.

Benjamin Godard.

Andantino ♩ = 80.



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volante.

Fine

cres. ff sf p rall. a tempo.

Ped. Ped. Ped. Ped. Ped.

p cres. mf pp p cres.

Ped. Ped. Ped. Ped. Ped. Ped.

f f dim. p rall. dim. pp

Ped. Ped. Ped. Ped. Ped. Ped.

p a tempo cres. mf pp marcato.

Ped. Ped. Ped. Ped.

cres. molto rall.

dim.

f

Ped.

Repeat from the beginning to Fine

CRADLE SONG.

(*WIEGENLIED.*)

H. Kjerulf.

Lento. ♪ = 104.
(slow.)

p *dolce.*

Pedal.

dolce. (sweetly)

Pedal.

p

Pedal.

Pedal.

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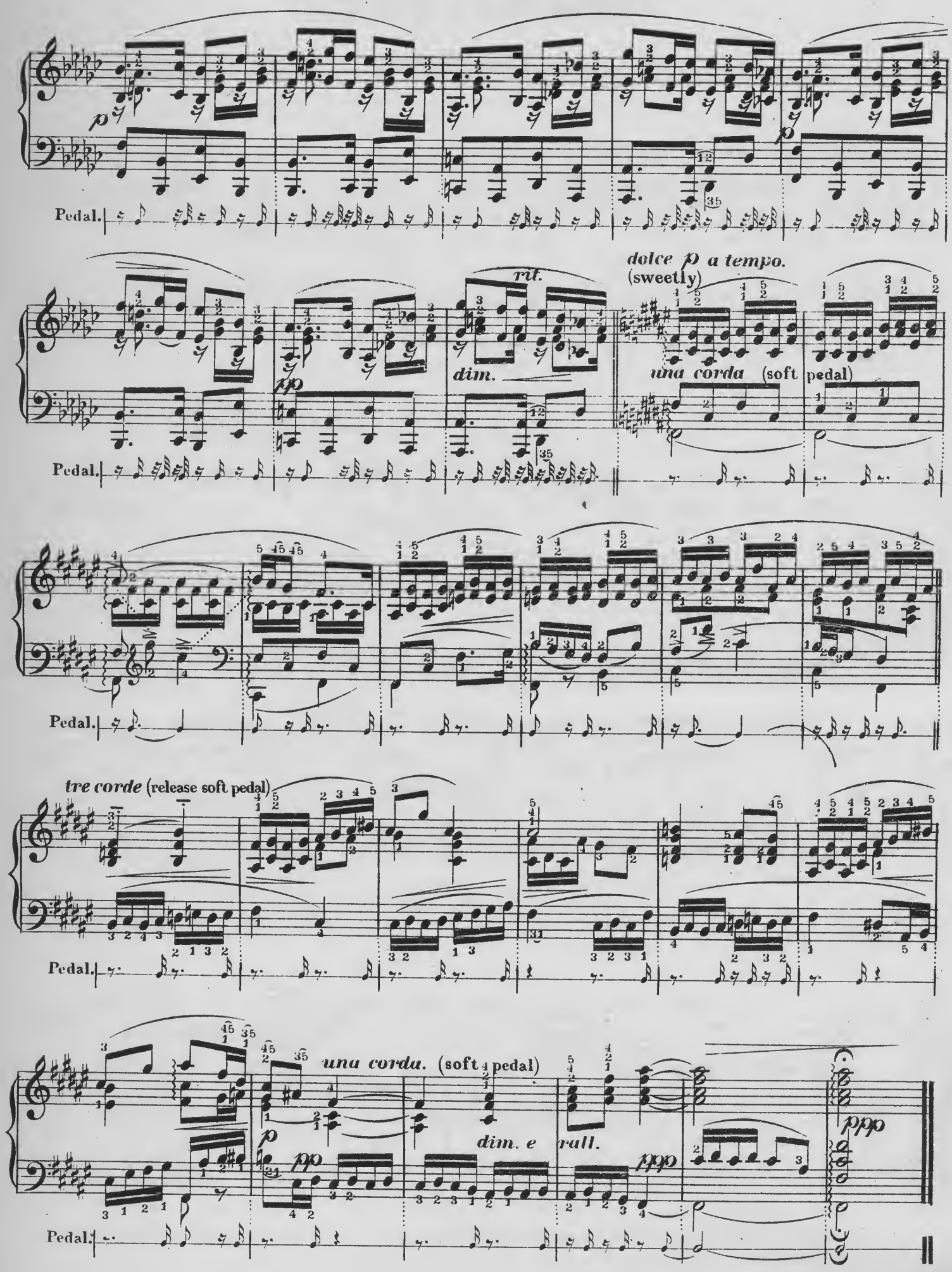
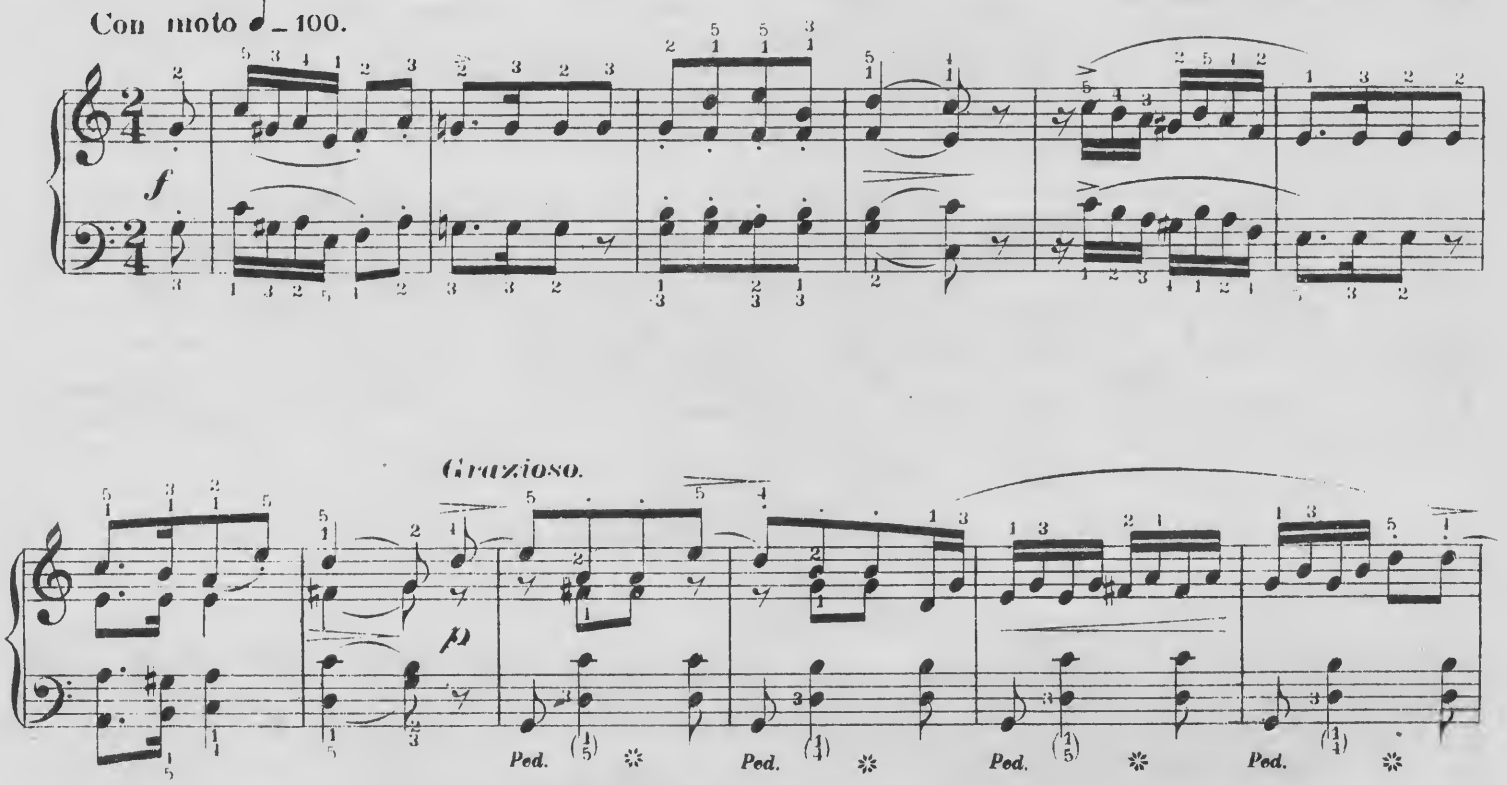
The proper artistic use of the Pedal in this composition is of the greatest importance It is therefore indicated by notes and rests instead of the usual Ped. and ✻ as to where it should be used and released.

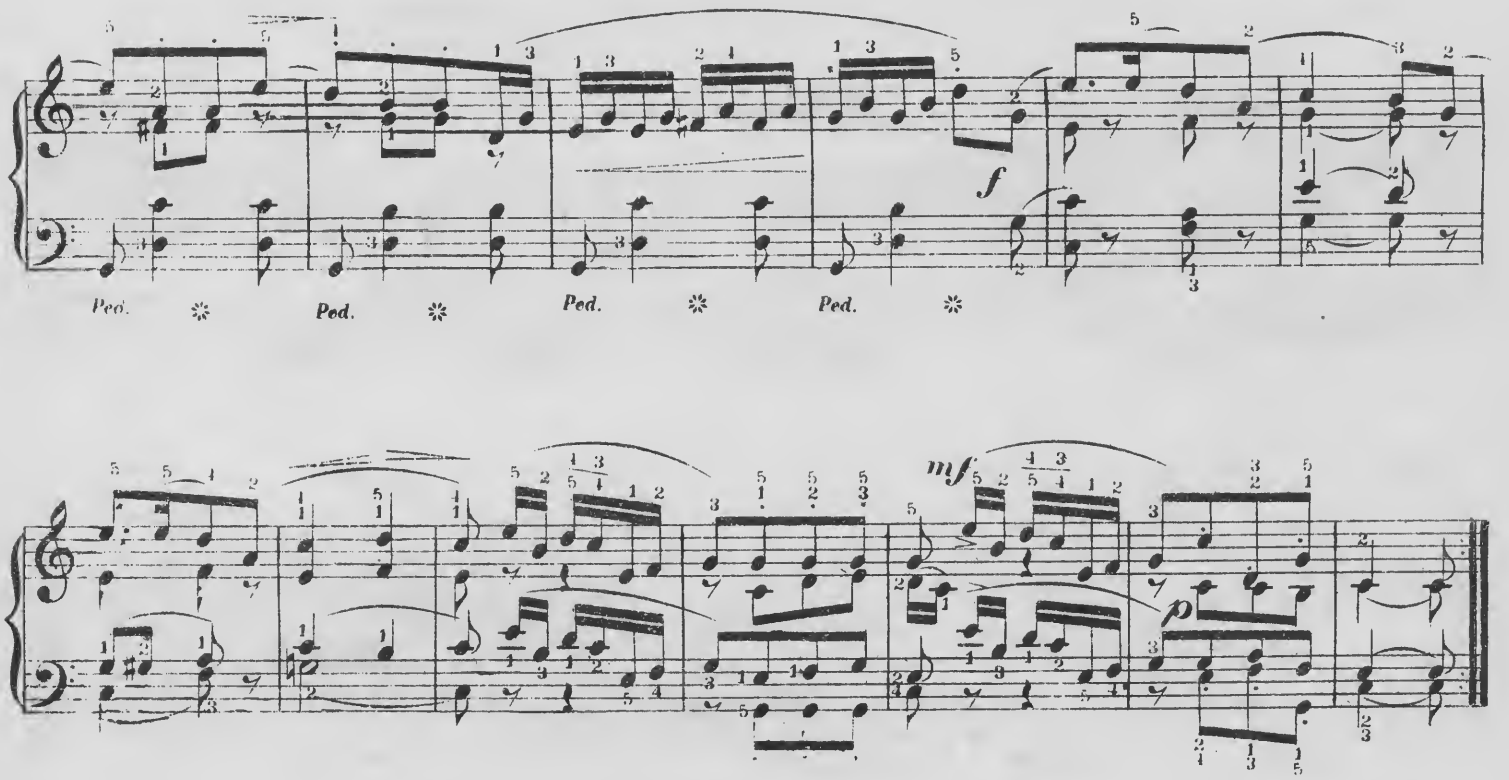

Pedal.
rit.
dim.
dolce p a tempo.
(sweetly)
una corda (soft pedal)
tre corde (release soft pedal)
una corda. (soft pedal)
dim. e rall.

MARGUERITE.

(Adolf Jensen.)

Carl Sidus. Op. 200.





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Poco meno mosso.

Grazioso. *a tempo primo.*

dim.

p

Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

f *f*

Ped. ✻ Ped. ✻ Ped.

mf *p* *p* *rit.*

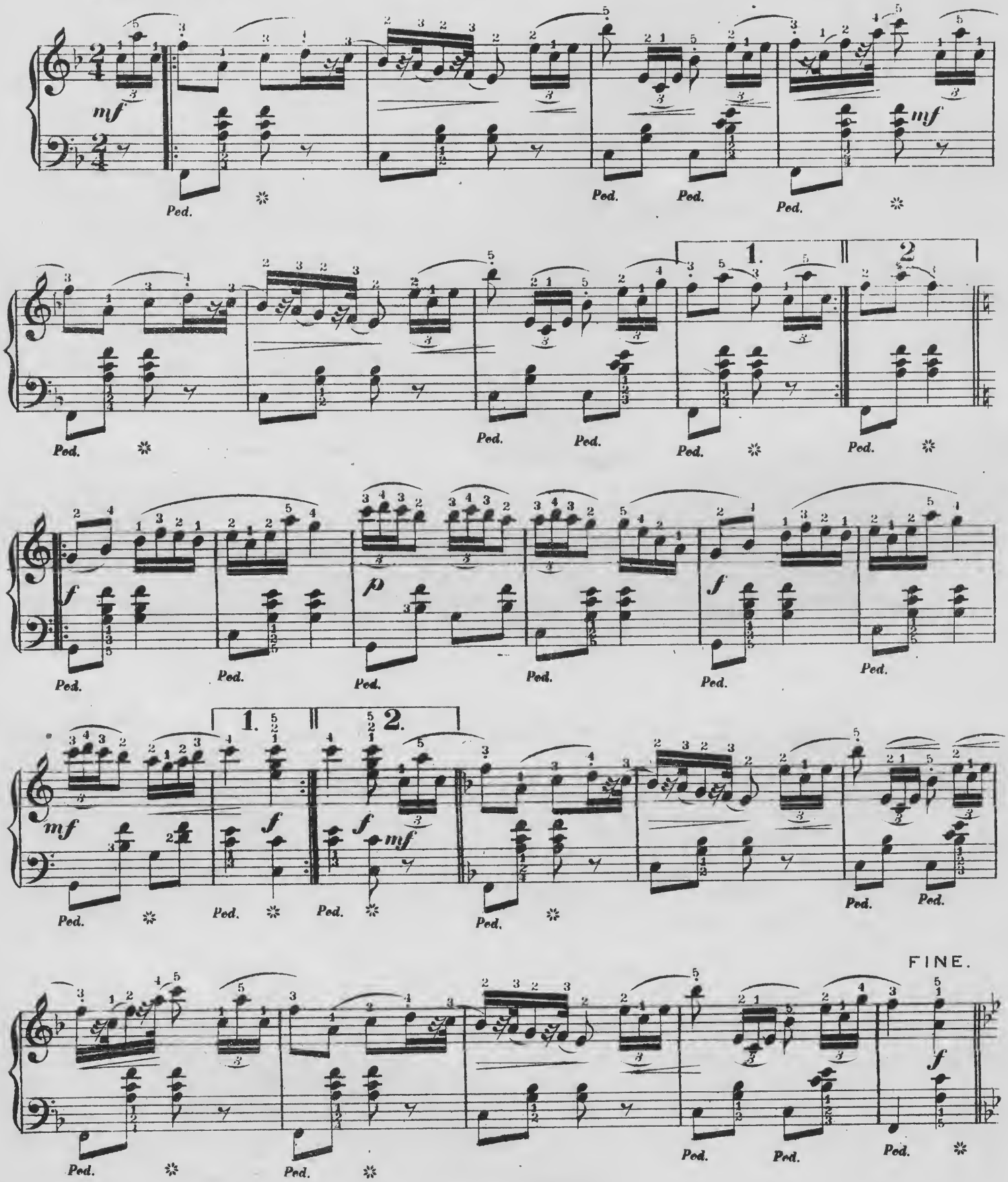
Ped. ✻

LILY OF THE VALLEY.

POLKA CAPRICE.

Carl Sidus Op. 201.

Polka time ♩ = 88.



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TRIO.

Giocoso.

p

Ped. Ped. Ped. Ped. Ped. Ped.

1. 2.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f

p

Ped. Ped. Ped. Ped. Ped. Ped.

mp

1. 2.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped Ped. Ped. Ped. Ped. Ped.

Repeat from beginning to Fine.

THOU'RT LIKE UNTO A FLOWER.

(*DU BIST WIE EINE BLUME*)

As sung at Dr. Hans von Bülow's Concerts throughout the United States.

Words by H. Heine.

Composed by Anton Rubinstein.

Moderato. ♩ = 72.

Thou'rt like un-to a flow-er As fair, as
Du bist wie ei-ne Blu-me So hold und

pure as bright .....; I gaze on thee, and sad-ness steals o'er my heart's de-
schön und rein.....; Ich schau' dich an, und Weh-muth scheicht mir in's Herz hin-

light.....; I long on those golden tress-es My fold-ed hands to lay.....,
ein.....; Mir ist, als ob ich die Hän-de Auf's Haupt dir le-gen solt.....,

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cres - - -

Pray - ing that Heav'n may pre-serve thee So fair, so pure al - way....., Pray - ing that

Be - tend, dass Gott dich er - hal - te So rein und schön und hold....., *Be - tend, dass*

Ped. Ped. Ped. Ped. Ped. Ped.

- - - cen - - - - do. *p*

Heav'ns may pre - serve thee So fair, so pure..... al - way.....

Gott dich er - hal - - te So rein und schön..... und hold.....

- - - cen - - - - do *p*

Ped. Ped. Ped. Ped.

Pray - ing that Heav'n may pre-serve thee

Be - tend, dass Gott dich er - hal - te

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

So fair, so pure..... al - way.....

So rein und schön..... und hold.....

p *p*

Ped. Ped. Ped. Ped. Ped.

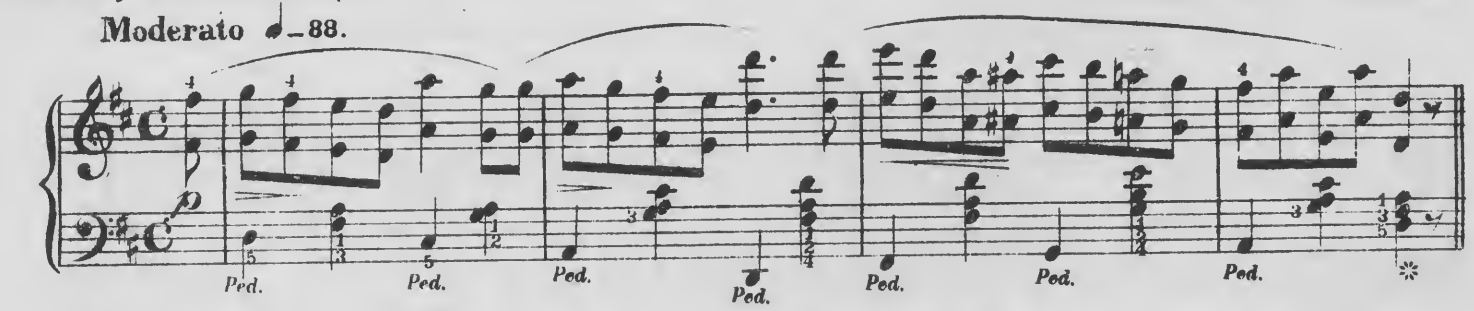
BECAUSE I DO.

NUN WEIL ICH'S THU.'

Words by F. E. Weatherly

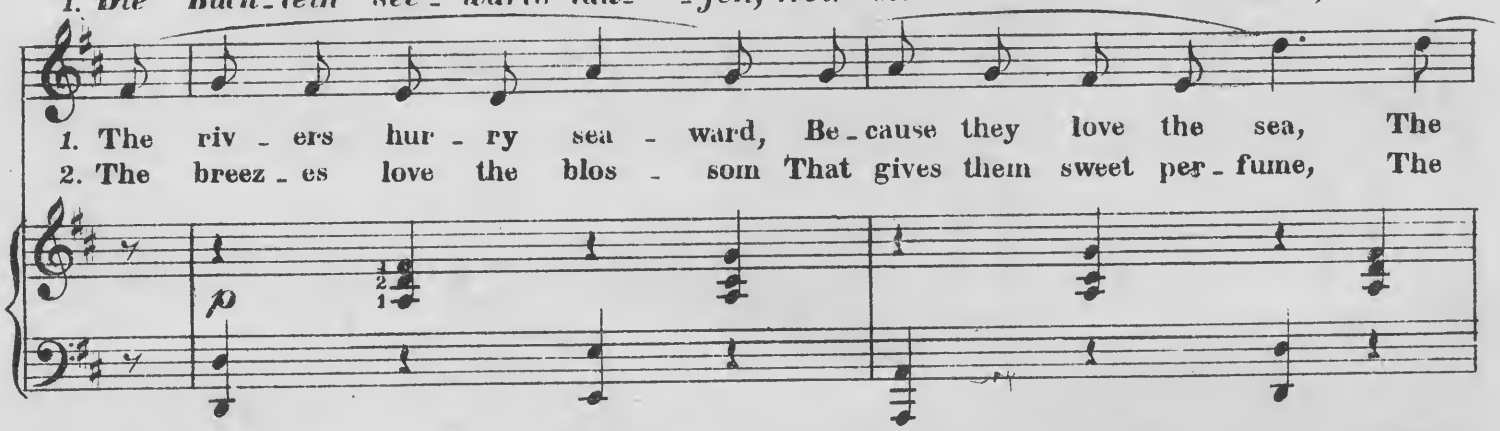
Music by J. L. Molloy.

Moderato ♩=88.

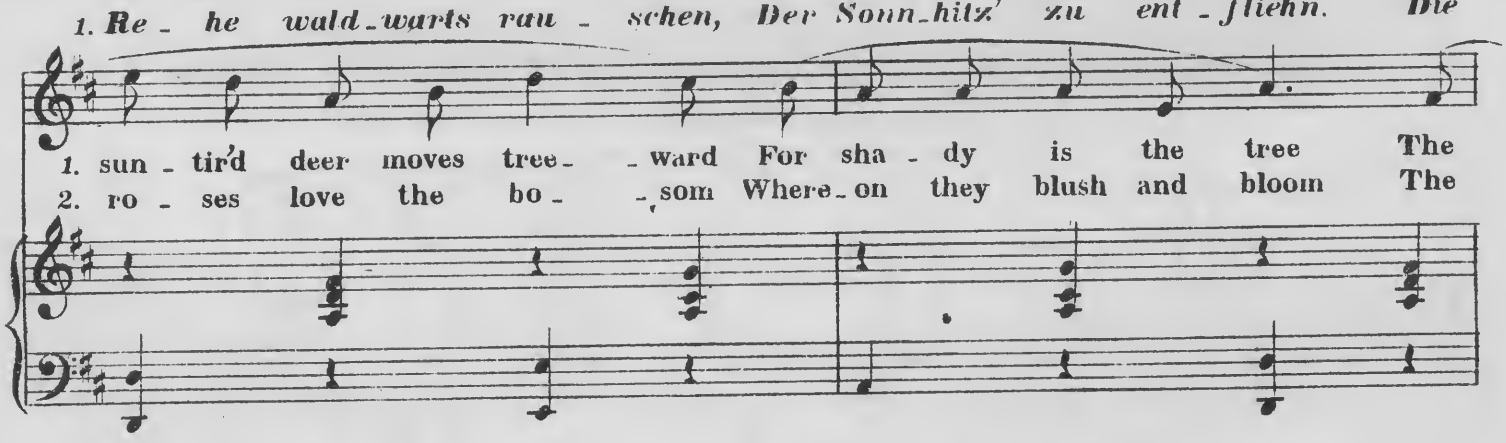


2. *Die Luft mit Lieb' be - glii - cket Die Blüth' die Duft ihr giebt, Den*
1. *Die Bach-lein see - wärts lau - fen, Weil sie den Land - see lieb'n, Die*

1. The riv - ers hur - ry sea - ward, Be - cause they love the sea, The
2. The breez - es love the blos - som That gives them sweet per - fume, The



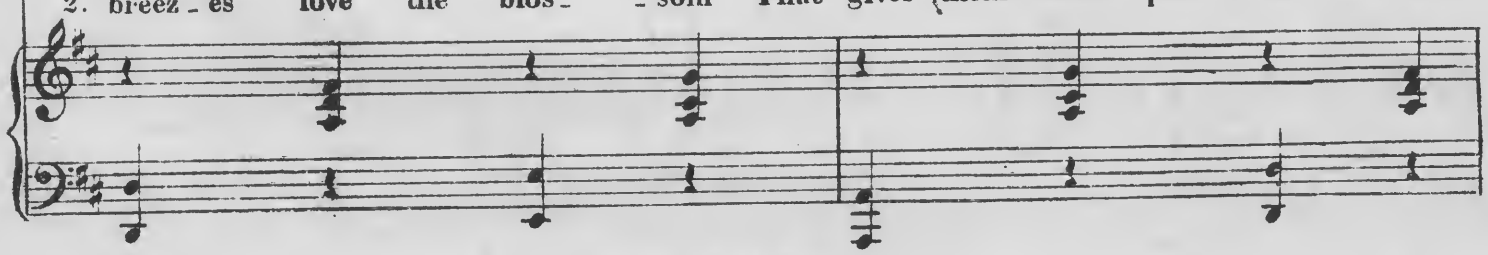
2. *Bu - sen den sie schmii - cket, Die Ro - se schüch-tern liebt. Die*
1. *Re - he wald-warts rau - schen, Der Sonn-hitz' zu ent - flieh'n. Die*



1. sun - tir'd deer moves tree - ward For sha - dy is the tree The
2. ro - ses love the bo - som Where - on they blush and bloom The

2. *Luft mit Lieb' be - glii - chet Die Bluth' die Duft ihr giebt, Den*
1. *Bäch-lein see - warts lau - fen, Weil sie den Land - see lieb'n, Die*

1. riv - ers hur - ry sea - ward Be cause they love the sea The
2. breez - es love the blos - som That gives them sweet per - fume The



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2. *Bu - sen den sie schmü - cket, Die Ro - se schlich-tern liebt.* *Der*
1. *Re - he wald-warts rau- - schen, Der Sonn-hitz' zu ent-flieh'n.* *Der*

1. sun - tir'd deer moves tree- - ward, For sha - dy is the tree. The
2. ro - ses love the bo- - som, Where-on they blush and bloom. The

2. *Win-ter liebt den Dom- - pfaff, Der macht kein X für U....., Und*
1. *See des Him-mels Spie- - gel, Weil Blau er liebt par-tout....., Und*

1. sea shine back to heav- - en, Be - cause it loves the blue....., And
2. win - ter loves the Rob- - in, Be - cause it is so true....., And

2. *ich lieb' dich, mein Schätzchen, Nun weil nun weil* *nun weil ich's thu'.*
1. *ich, Schatz zu dir ei- - le, Nun weil nun weil* *nun weil ich's thu'.*

1. I come forth to thee Love, Be-cause be - cause be-cause I do.
2. I love thee my dar - ling, Be-cause be - cause be-cause I

thu'. 2.

do.

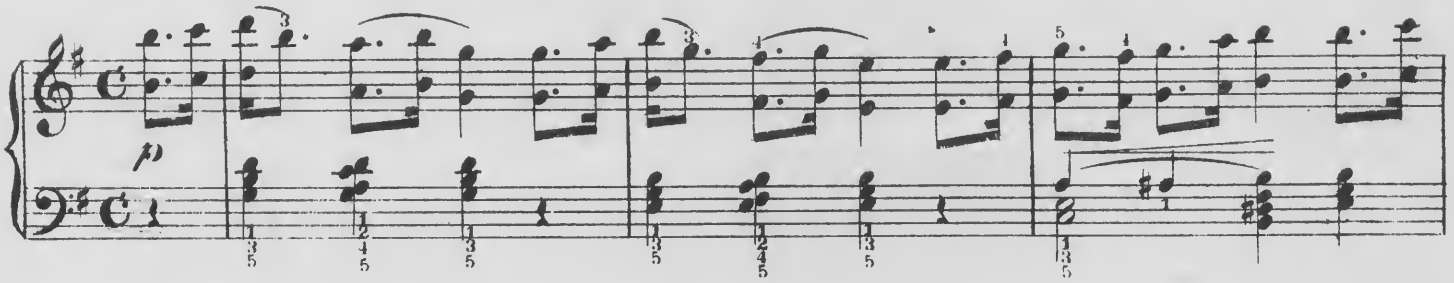
Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

WITHIN A MILE OF EDINBORO TOWN.

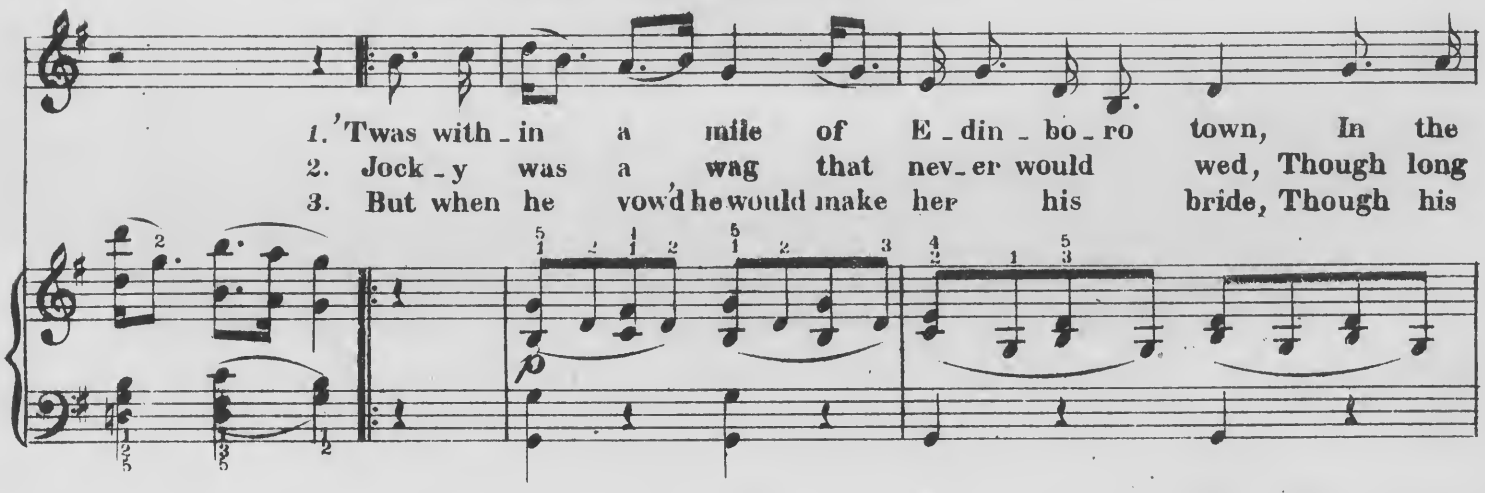
VON EDINBURG KAUM EINE MEILE WEIT.

A SCOTCH BALLAD

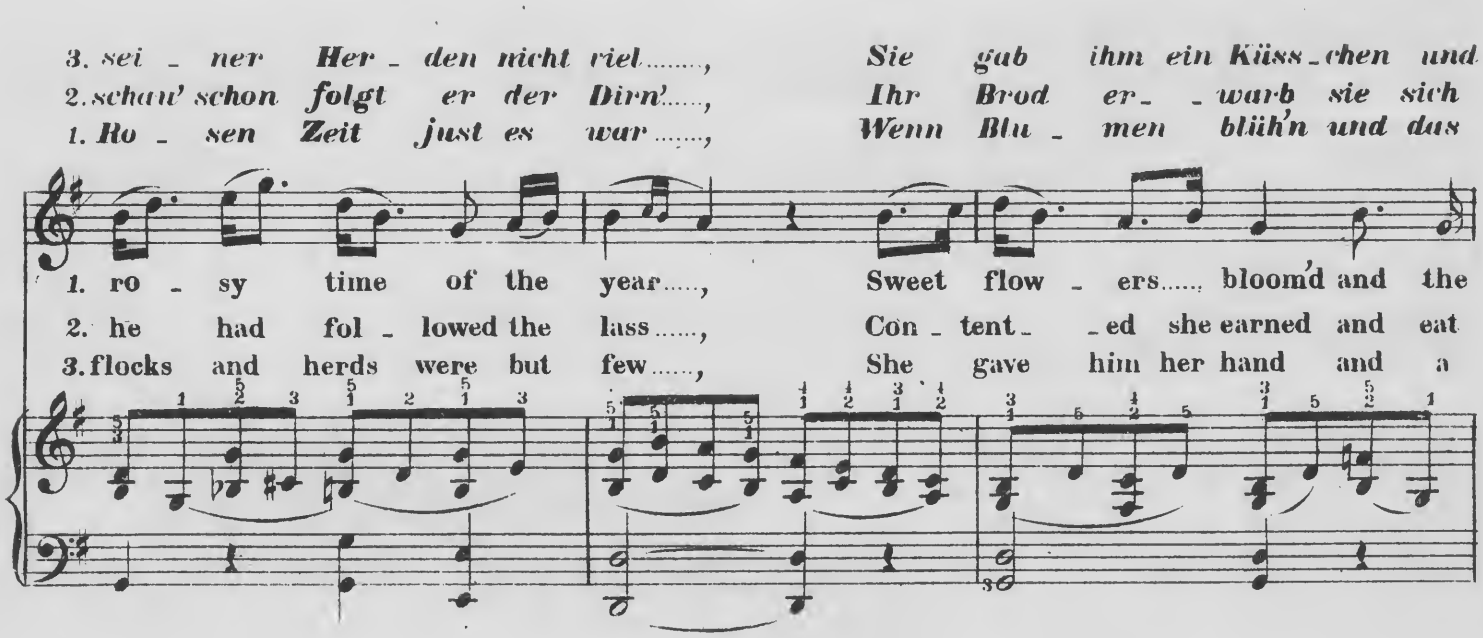
Lively ♩=100.
Lebhaft.



3. Doch als er ge - lob - te ihr zu sein, Ob - schon
2. Bru-der Lu - stig nim - mer dacht' zu frei'n, Doch jezt
1. Von der Stadt E-din-burg hoch auf dem Berg In der



1. 'Twas with - in a mile of E - din - bo - ro town, In the
2. Jock - y was a wag that nev - er would wed, Though long
3. But when he vow'd he would make her his bride, Though his



3. sei - ner Her - den nicht viel....., Sie gab ihm ein Küss - chen und
2. schau' schon folgt er der Dirn'....., Ihr Brod er- - warb sie sich
1. Ro - sen Zeit just es war....., Wenn Blu - men blüh'n und das

1. ro - sy time of the year....., Sweet flow - ers..... bloom'd and the
2. he had fol - lowed the lass....., Con - tent- - ed she earned and eat
3. flocks and herds were but few....., She gave him her hand and a

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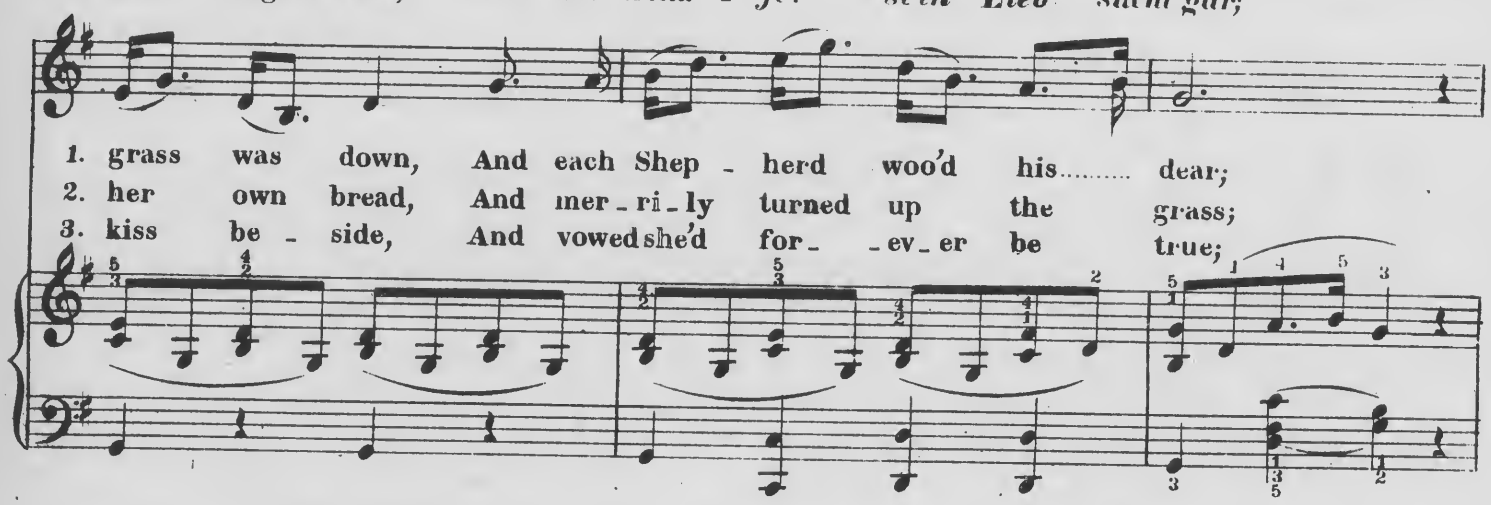
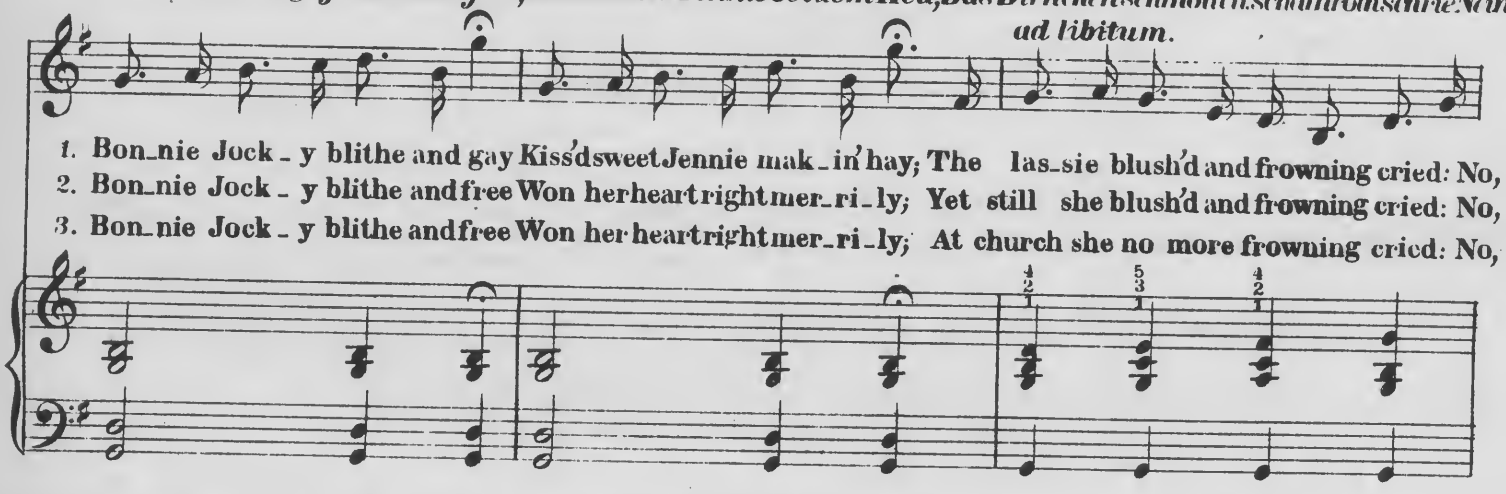
3. *stimm - te ein, Be- - theu - rend sein Glück ihr Ziel;*
2. *ganz al - - lein, Und Heu - wen - den thut sie gern;*
1. *Heu liegt breit, Und der Schä - fer sein Lieb' sucht gar;*



1. grass was down, And each Shep - herd woo'd his..... dear;
2. her own bread, And mer - ri - ly turned up the grass;
3. kiss be - side, And vowed she'd for- - ev - er be true;

3. *Bruder Lustig flink und frei, Stahl ihr Herz mit Schelmerei; Gelangt zur Kirch' sie nicht mehr schrie Nein*
2. *Bruder Lustig flink und frei, Stahl ihr Herz mit Schelmerei; Doch schmollend immer noch sie schrie Nein*
1. *Bruder Lustig flink und frei, Küss'd süss Jennie bei dem Heu; Das Dirnchen schmollt u. schamroth schrie Nein*

ad libitum.



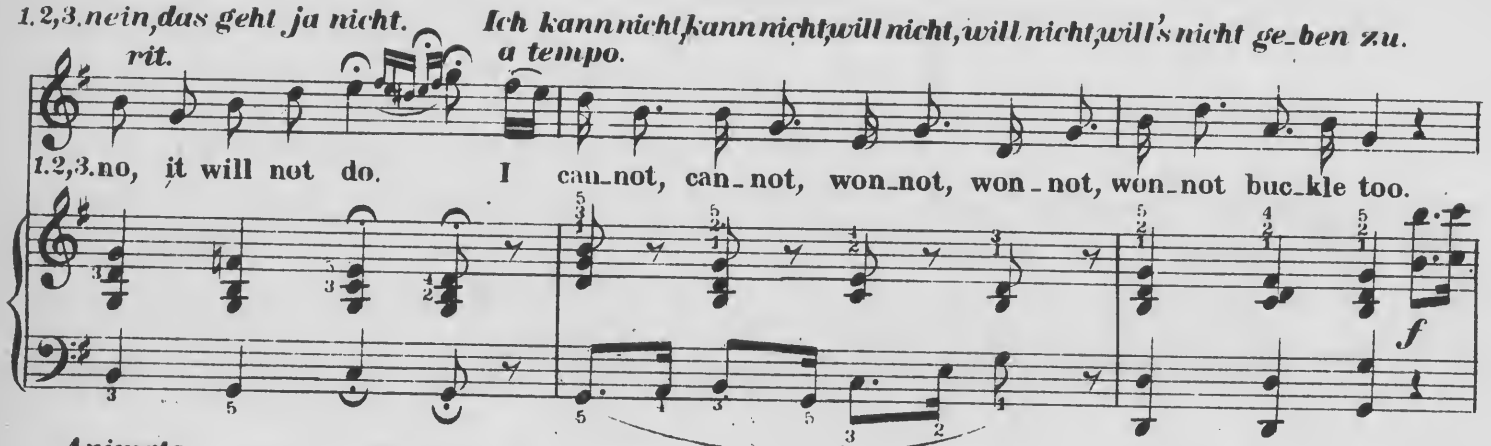
1. Bon-nie Jock - y blithe and gay Küss'd sweet Jennie mak - in' hay; The las-sie blush'd and frowning cried: No,
2. Bon-nie Jock - y blithe and free Won her heart right mer - ri - ly; Yet still she blush'd and frowning cried: No,
3. Bon-nie Jock - y blithe and free Won her heart right mer - ri - ly; At church she no more frowning cried: No,

1.2,3. *nein, das geht ja nicht.*

rit.

Ich kann nicht, kann nicht, will nicht, will nicht, will's nicht ge-ben zu.

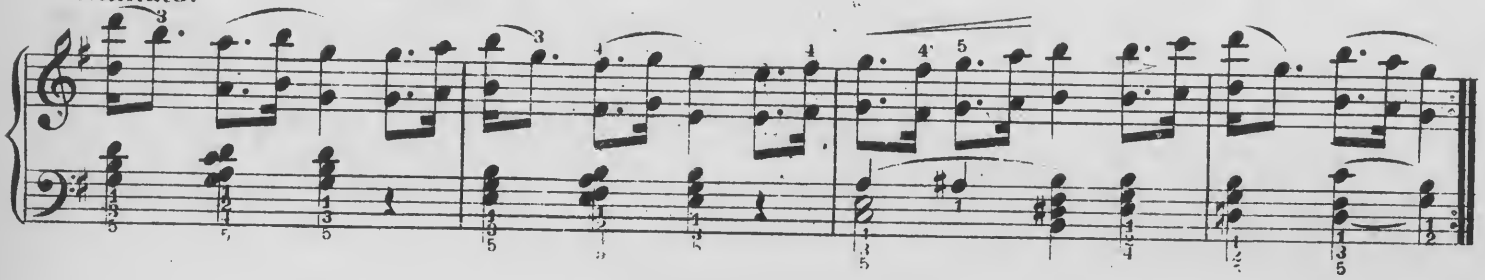
a tempo.



1.2,3. no, it will not do. I can-not, can-not, won-not, won-not, won-not buc-kle too.

f

Animato.



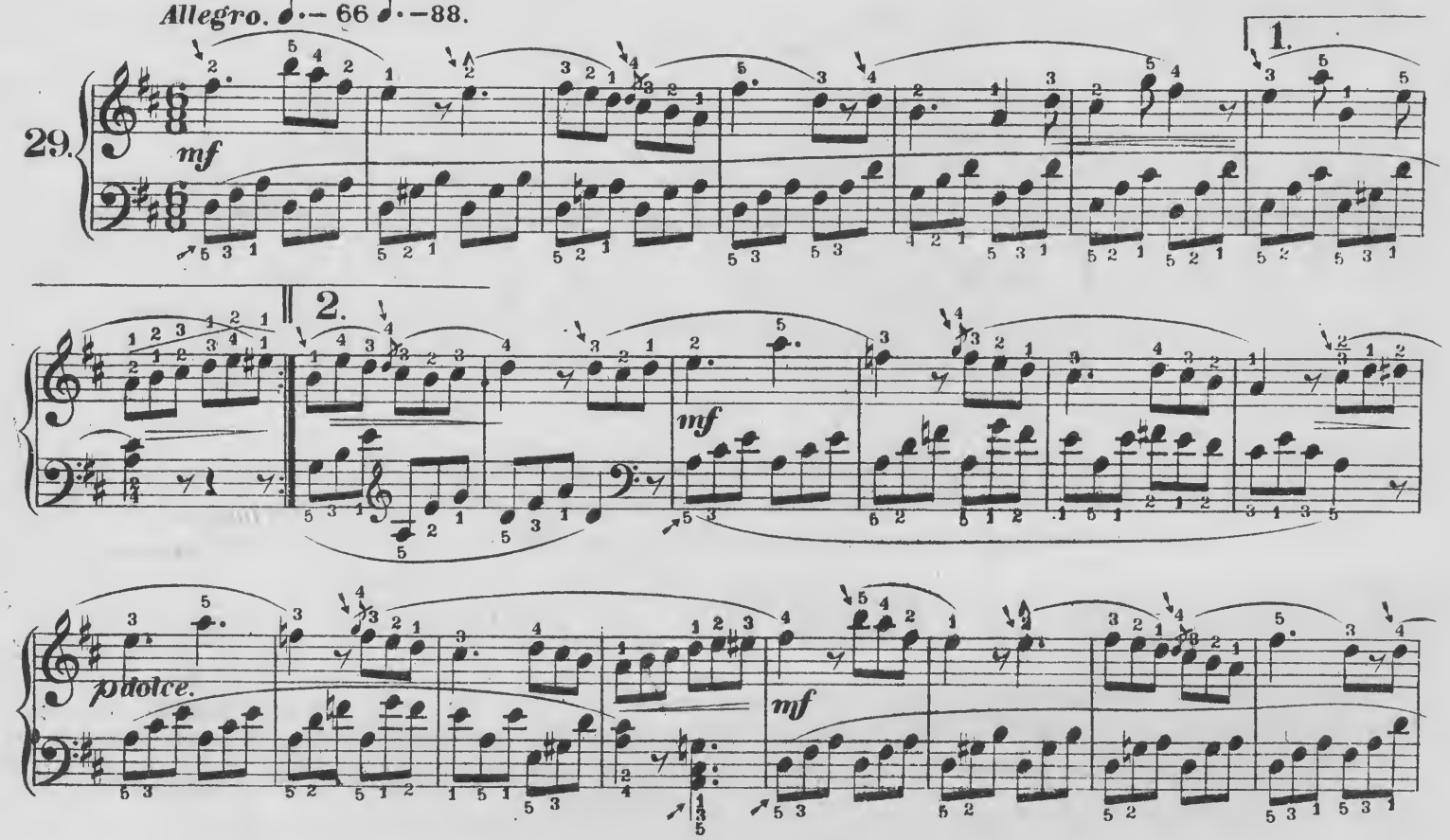
60 ETUDES MELODIEUSES.

In the following studies, all notes or chords marked with an arrow, must be struck from the wrist.

A. Loeschhorn, Op. 84.

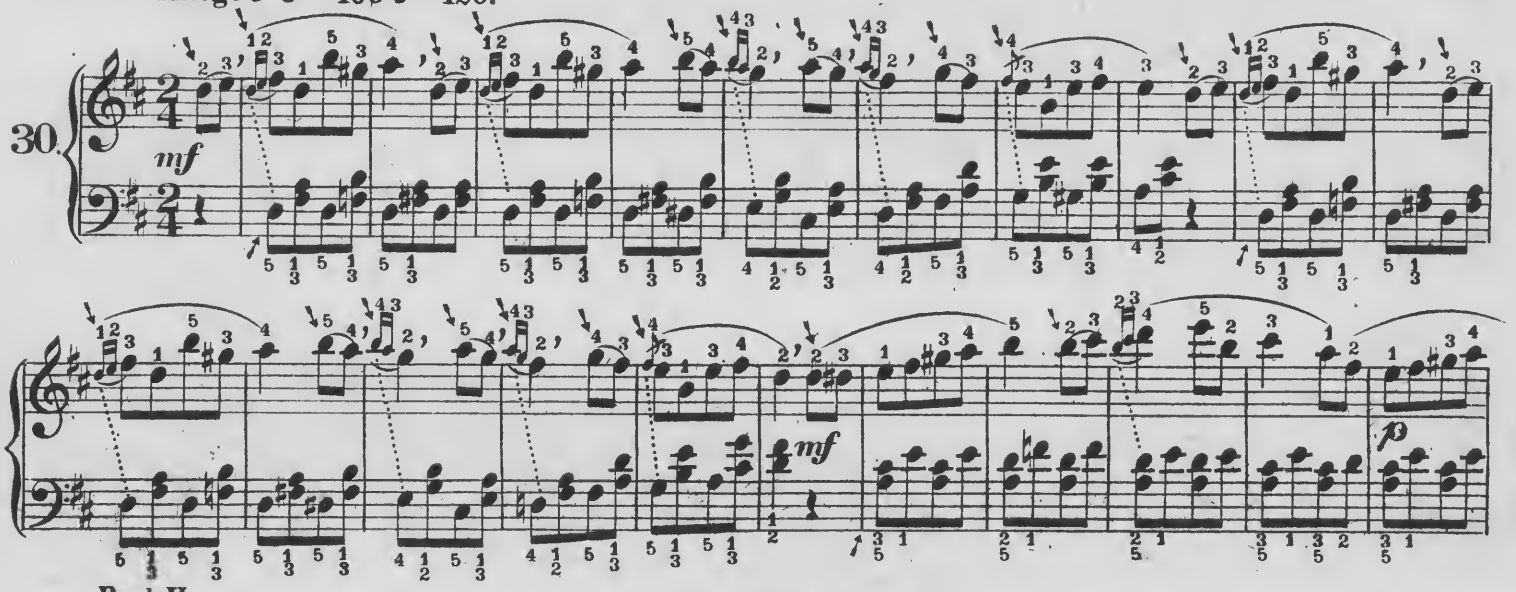
Allegro. ♩.= 66 ♩.=88.

29.



Allegro ♩ = 100 ♩ =120.

30.



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8

f *p* *f*

mf

p *ten.* *pp* *ten.* *f risoluto.*

Allegro ma non troppo. ♩ – 112 ♩ – 138.

31. *mf*

Vivace. ♩ – 100 ♩ – 120.

32.

Andante espressivo. ♩ – 100 ♩ – 120.

33. *p legato.*

Allegro moderato. ♩ – 100 ♩ –120.

34.

f

ff

f

mf

cres.

f

mf

f

ff

35.

Virace. ♩. = 80 ♩. = 100.

f *p* 1. 2. *f* *mf* *cres.* *f* *mf* *f* *sf*

36.

Andantino. ♩ = 112 ♩ = 138.

mf *simili.* 1. 2. *p* *mf* *mf*

cres.

f *mf*

p

Andante cantabile. ♩ = 60 ♩ = 80.

37.

p legato.

simili.

p

f

p *mf* *mf*

pp *p* *pp*

Allegro con brio. ♩ = 100 ♩ = 132.

38.

f *mf*

sf *cres.* *f* *p espressivo.*

sf *sf* *sf*

mf *mf* *cres.* *f*

sf *sf*

mf *p* *mf* *sf* *f*

Andante con moto. ♩ = 112 ♩ = 144.

39.

Allegretto grazioso. ♩.=76 ♩.=88.

40.

mf

simili.

p

mf

mf

1.

2.

Moderato. ♩=72 ♩=84.

41.

simili.

mf

p

mf

p

pp

Rd.

Tempo di Valse. ♩ – 126 𝅗𝅥 – 80.

42.

p dolce.

simili.

mf

f

p

leggiero.

1.

2.

Allegro con fuoco. ♩ = 100 ♩ = 132.

43

f

mf

mf

f

sf

simili.

♩ = 100 ♩ = 132.

Andantino.

44.

simili.

simili.

cres.

f

p

mf

decres.

f

p

f

p

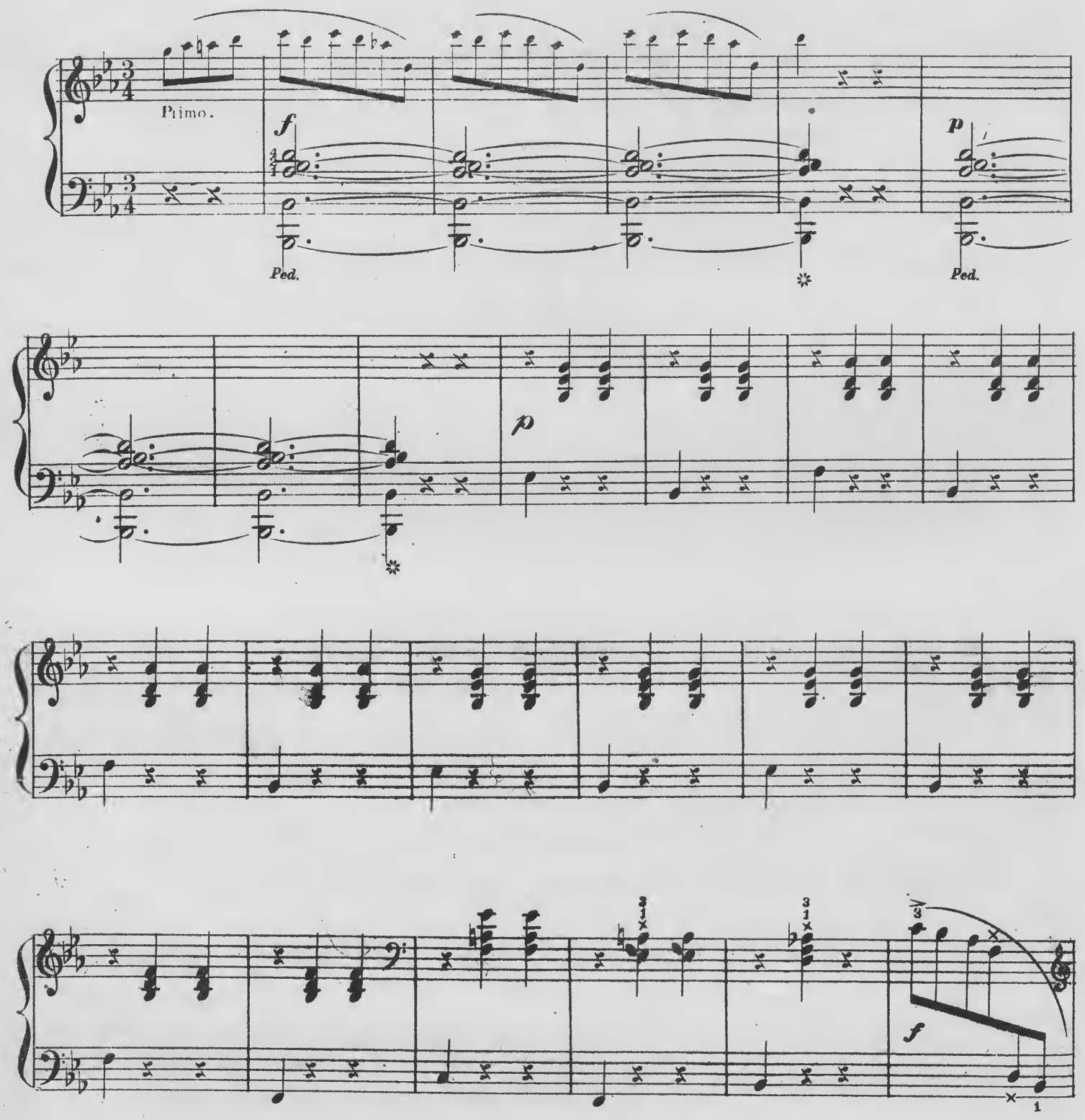
Red.

HEATHER BELLS WALTZ.

J. KUNKEL.

SECONDO.

Vivo. ♩=100.



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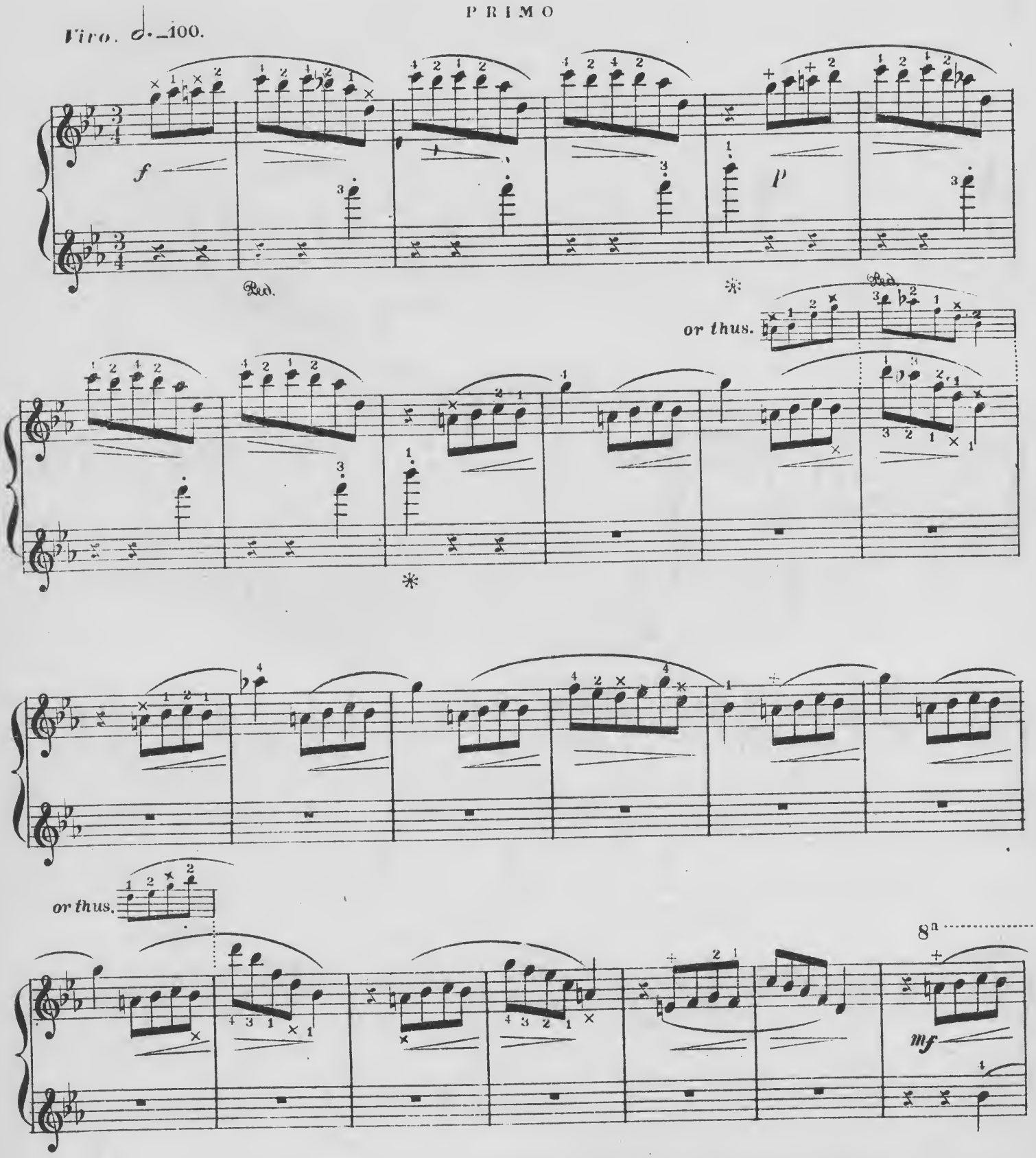
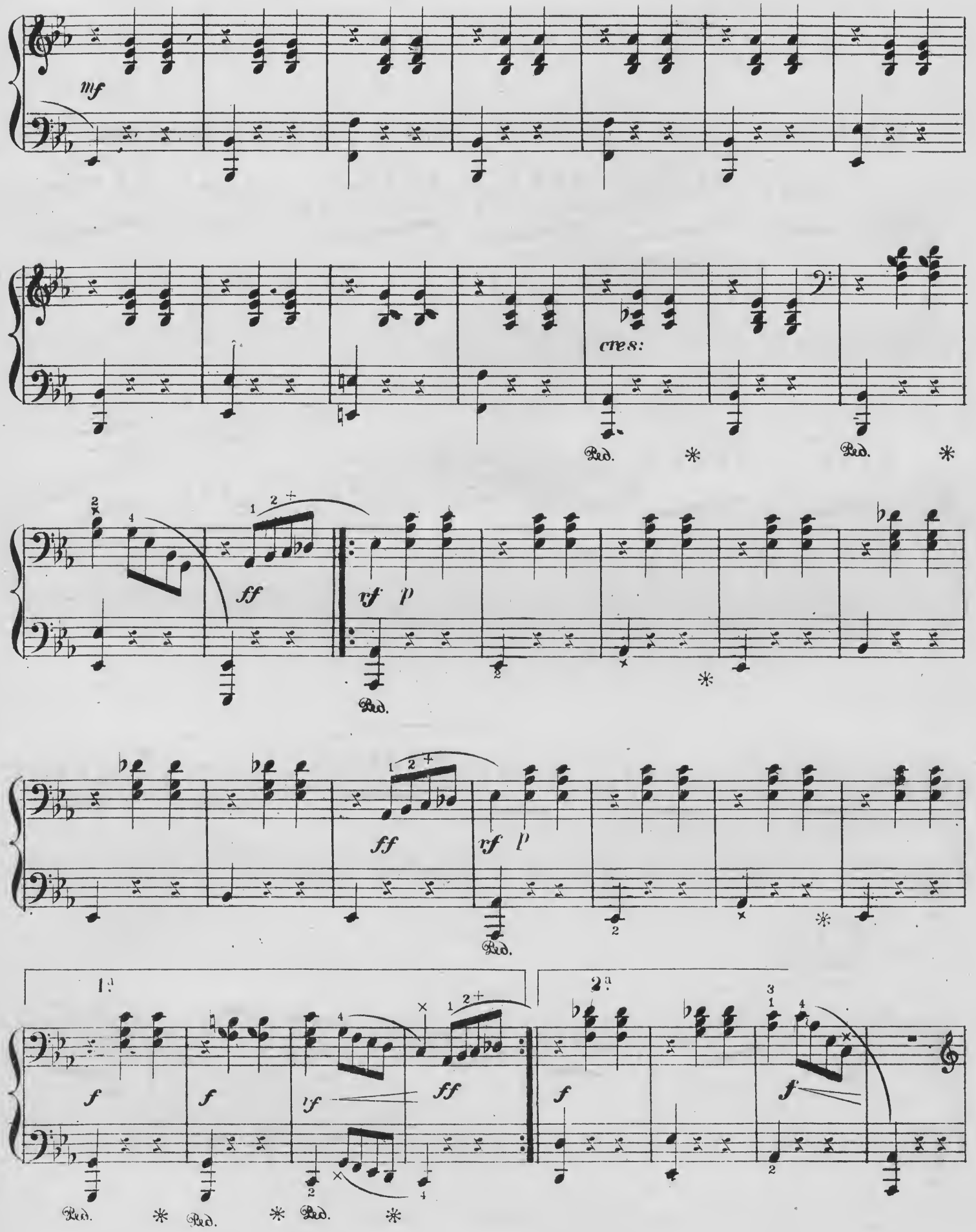
HEATHER BELLS WALTZ.

J. KUNKEL.

PRIMO




mf
cres:
Ped.
Ped.
ff
vf
p
Ped.
ff
rf
p
Ped.
1.a
2.a
f
f
vf
ff
f
f
Ped.
Ped.
Ped.

8

or thus.

PRIMO.

8a

mf

8a

f *vf*

Ped. * Ped. *

8a

ff *p* *f*

Ped.

8a

ff *p* *f*

Ped.

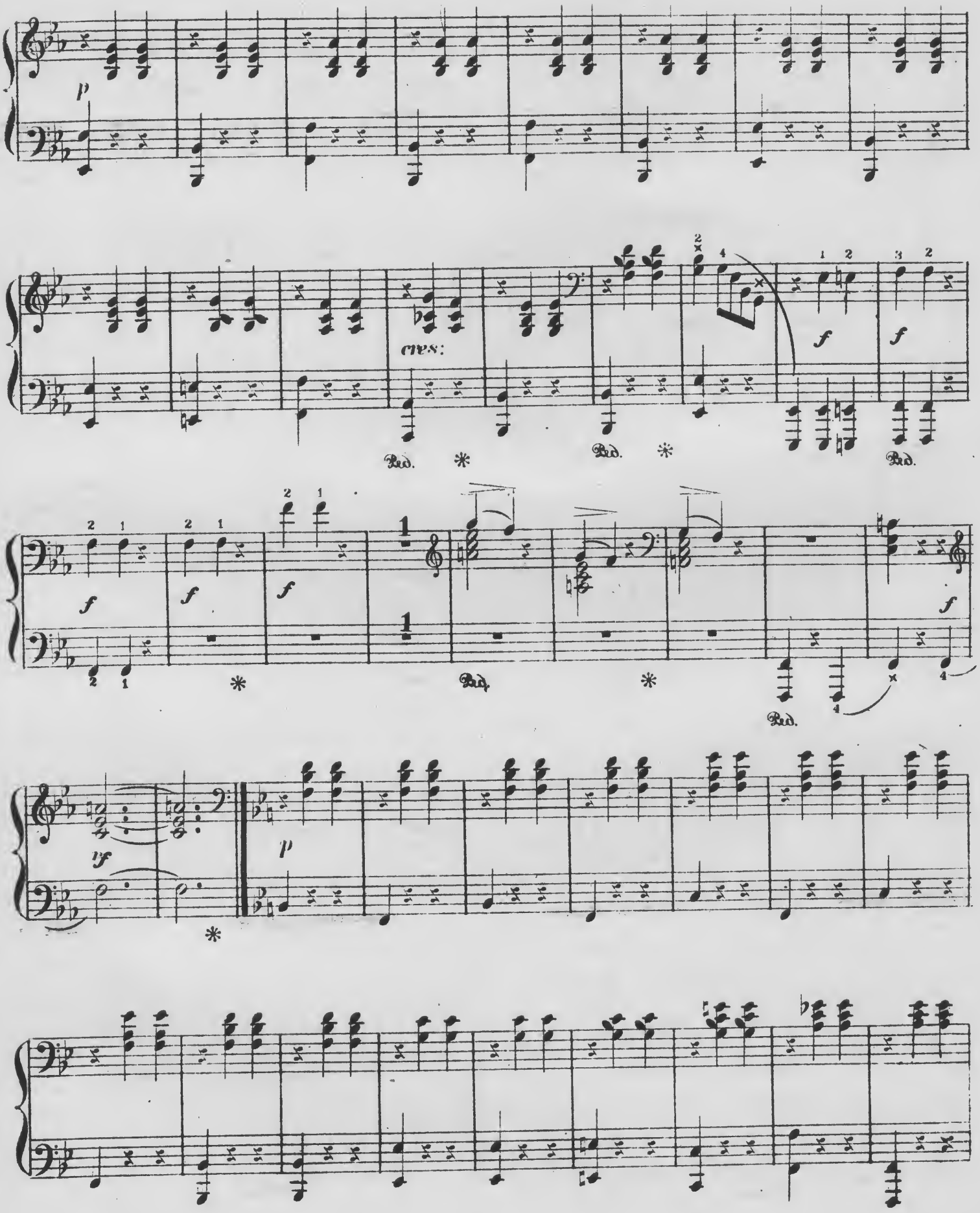
1a 2a

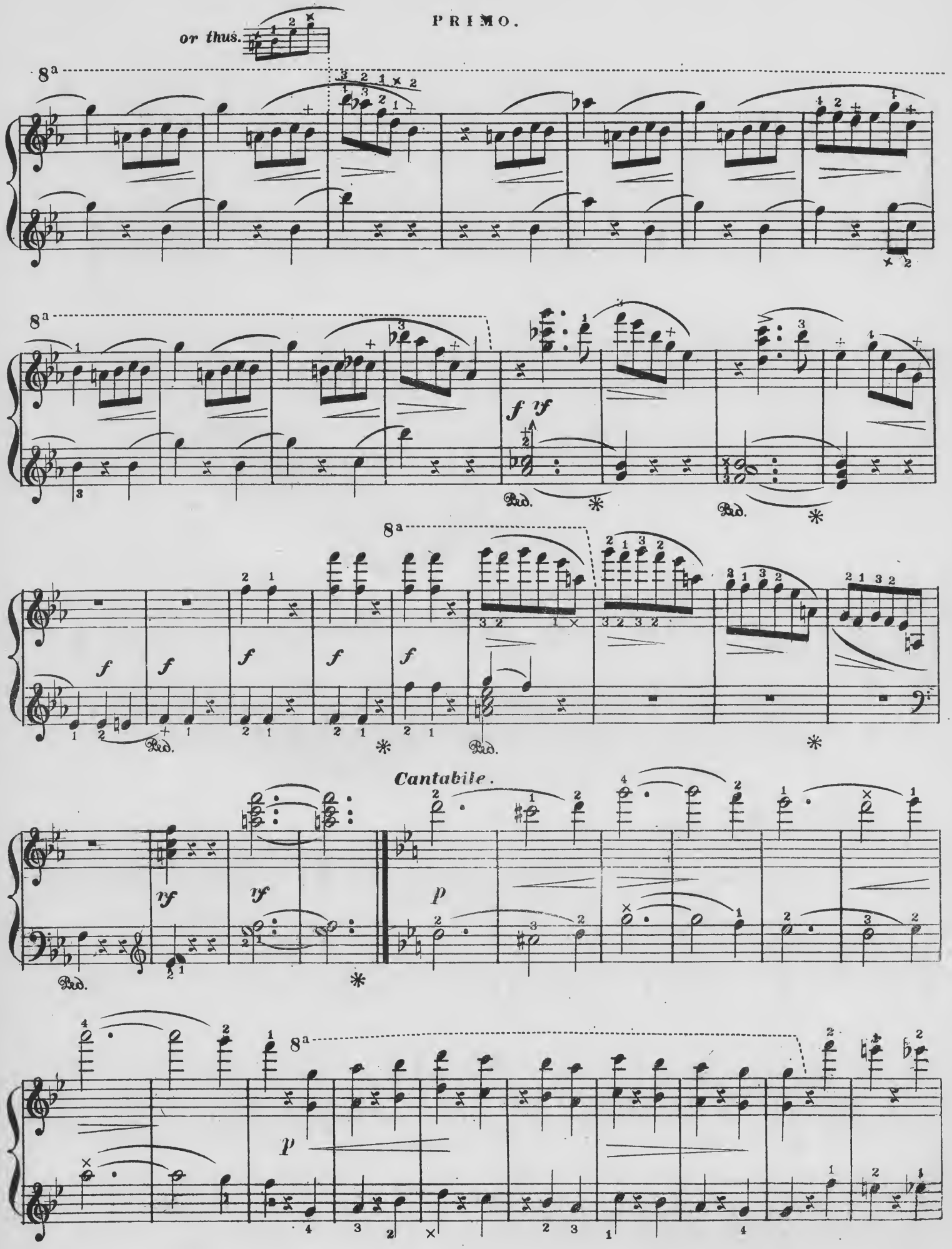
8a

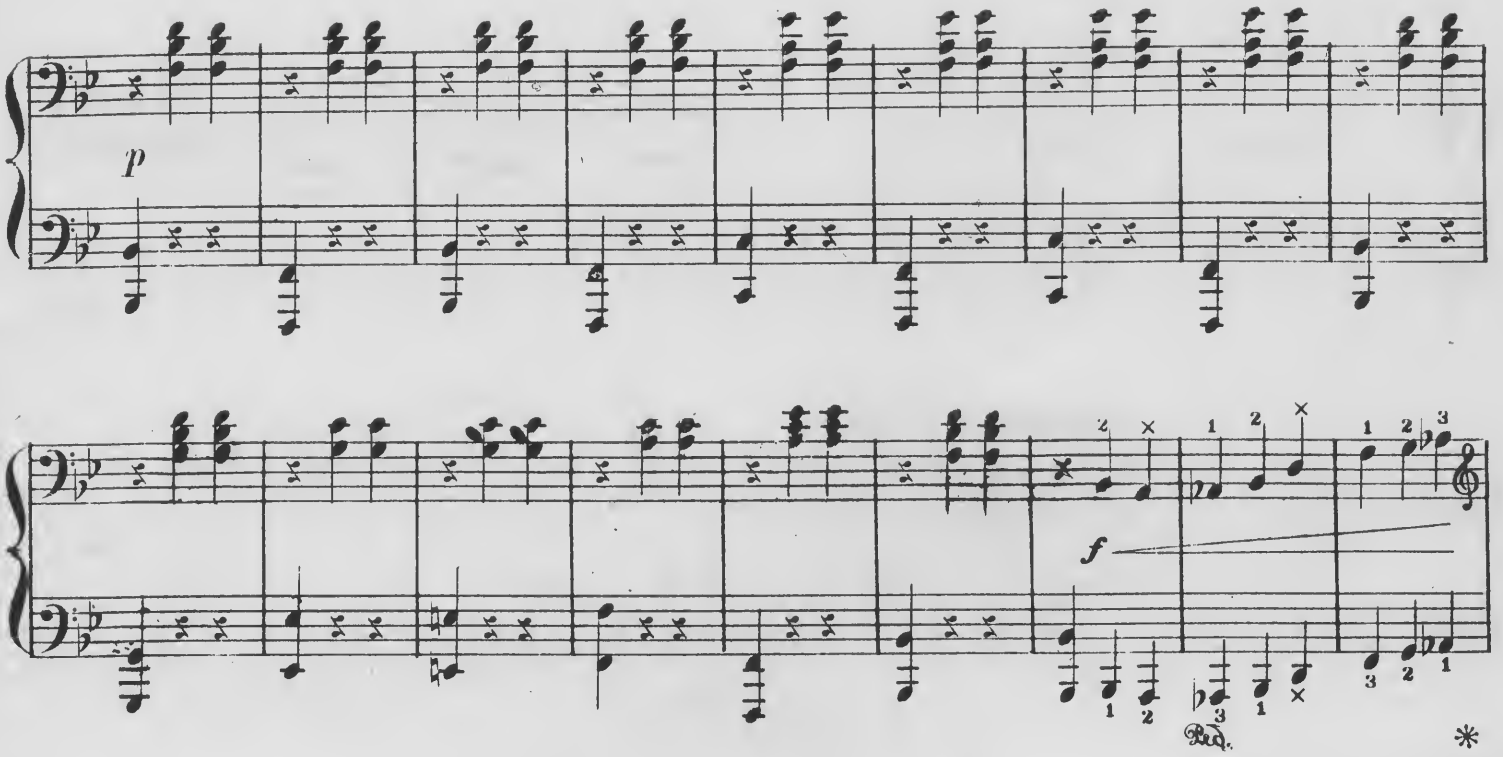
f *f* *rf* *ff* *f* *f* *p*

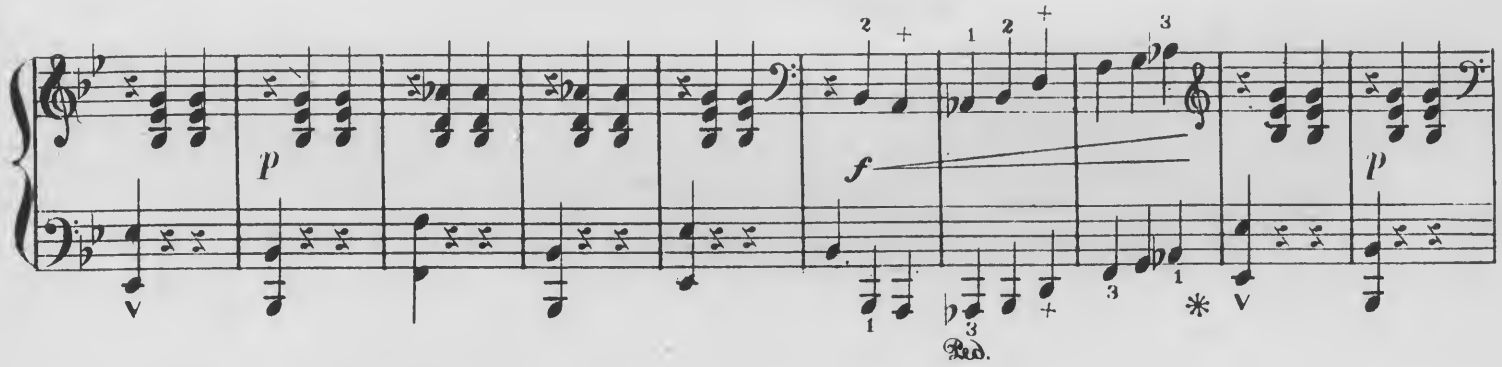
Ped. * Ped. * Ped. * Ped. * Ped. *

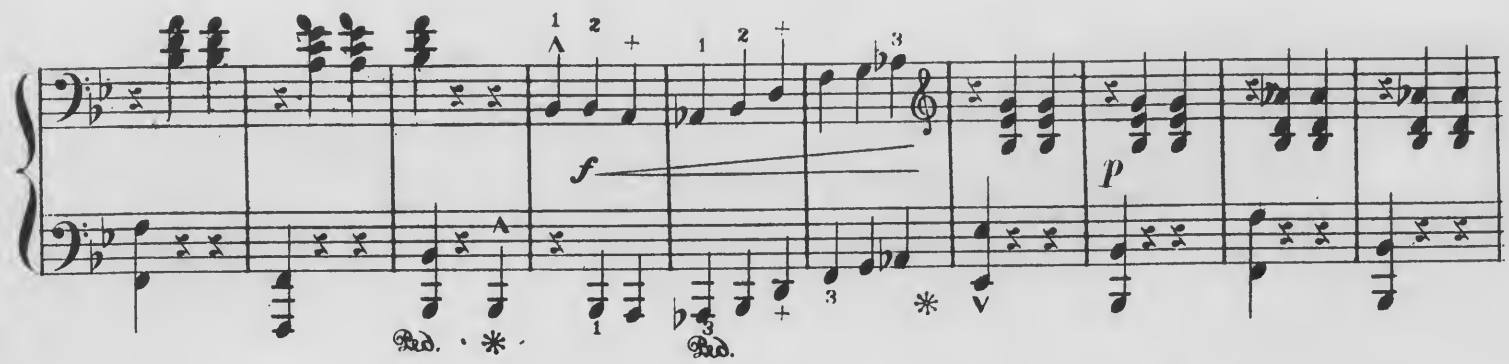
SECONDO.

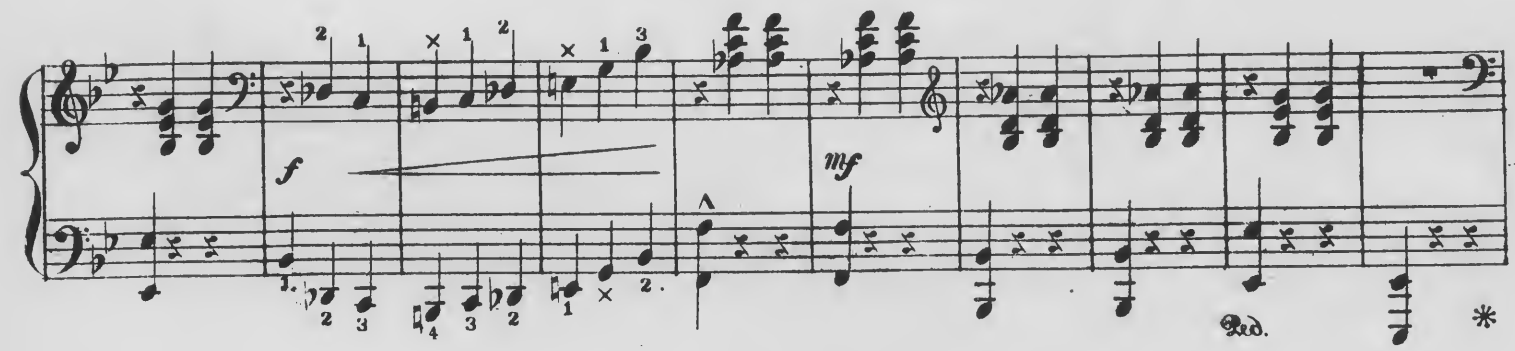



PRIMO.
or thus.
8a
f
rf
Ped.
Cantabile.
p

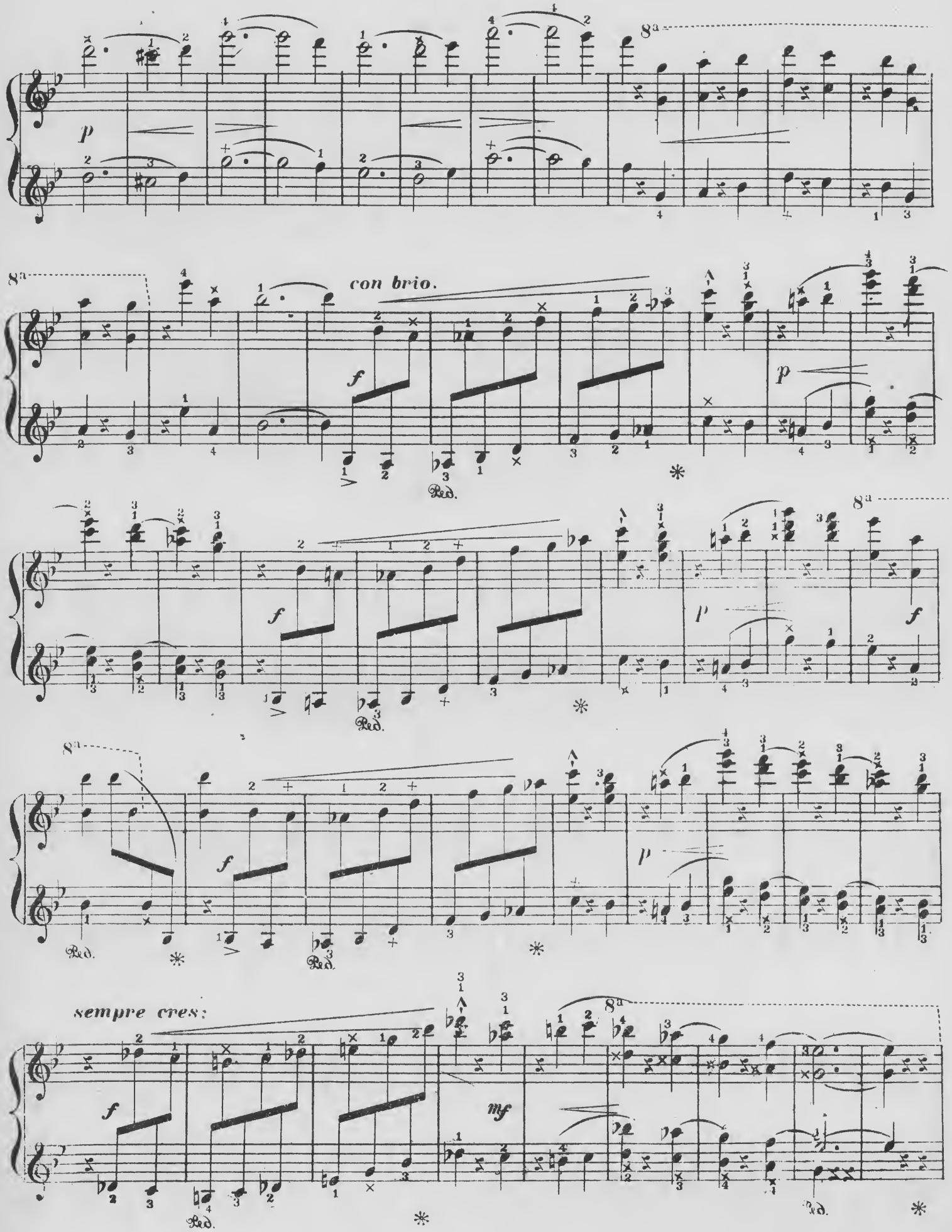

p
f
Ped.
*

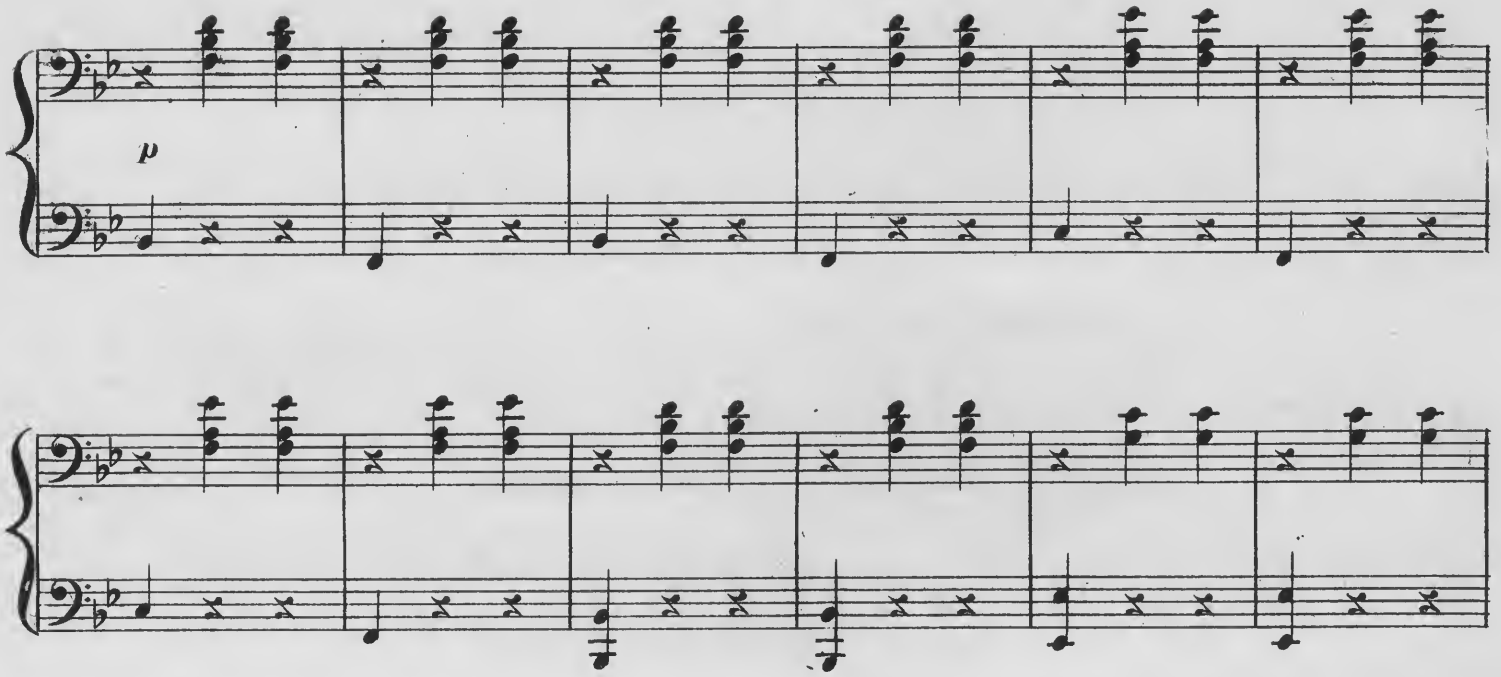

p
f
Ped.
*

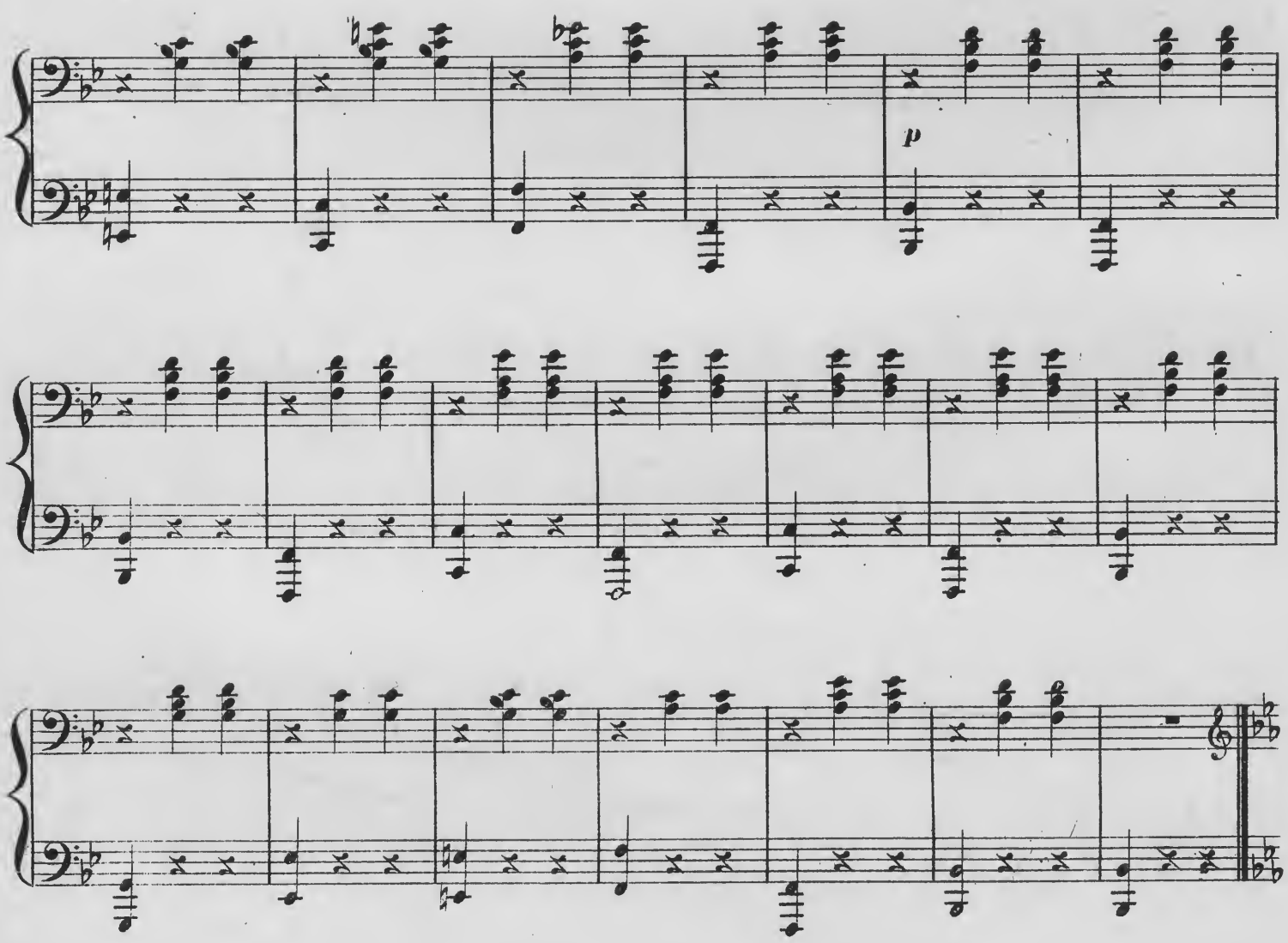

f
Ped.
*
p


f
mf
Ped.
*

PRIMO.




p


p

leggiero.

8a

8a

8a

8a

8a

8a

8a

f

Ped. *

Primo.

f

Ped.

p

Ped.

p

f

Ped. * Ped.

or thus

or thus.

8va

mf

mf

cres:

più mosso.

Ped. * Ped. *

f

Ped. * Ped. *

f

rf *rf*

Ped. *

8

or thus.

8a

mf

8a

cres:

tf

Ped. *

più mosso.

8a

Ped. * Ped. * Ped. *

8a

f

Ped. * Ped. *

8a

f

tf *tf*

Ped. *

L'INGENUE.

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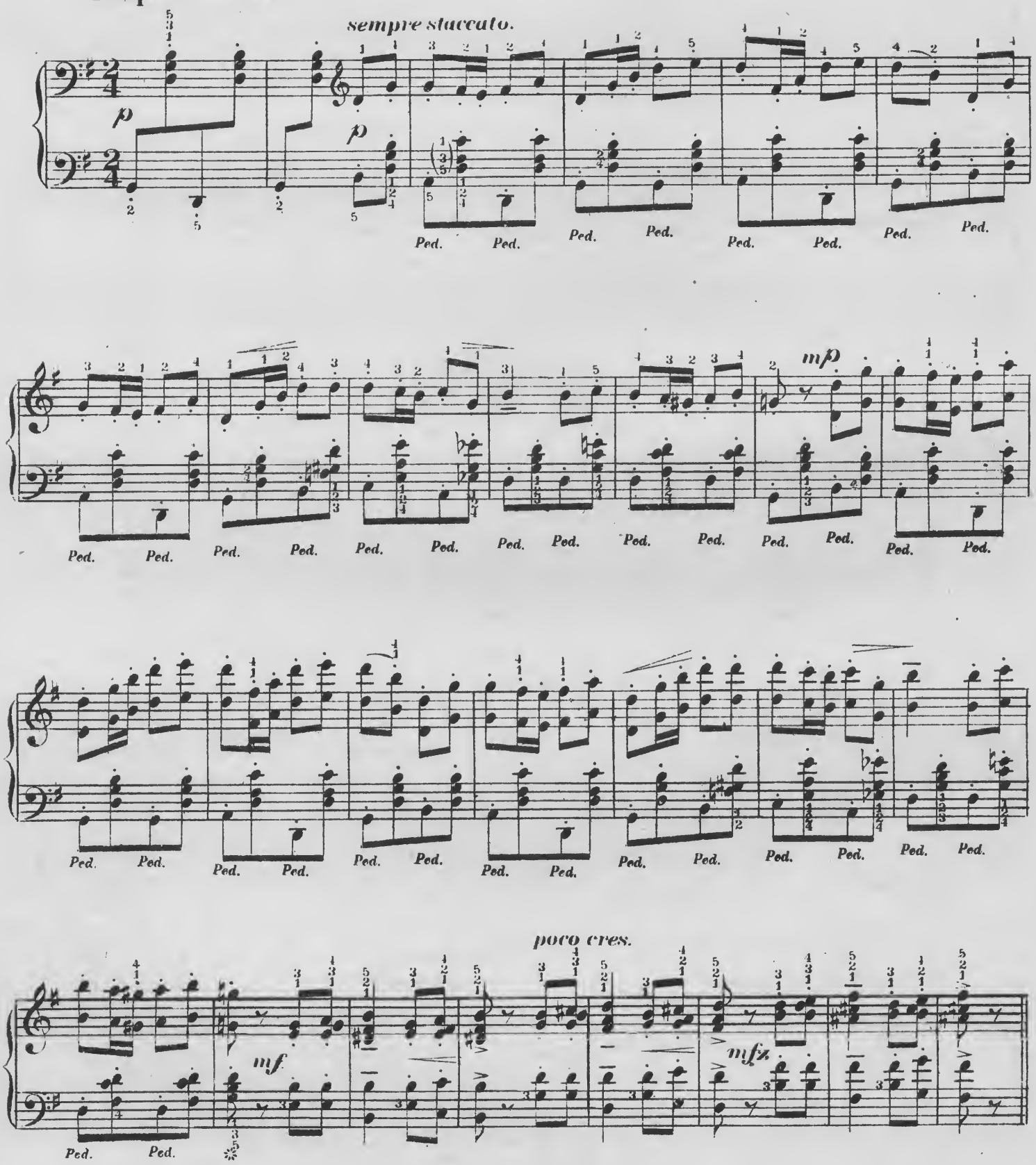
Luigi Arditi.

Tempo di Gavotte.



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mf

dim.

f

Ped. Ped. Ped. Ped. Ped Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

mf

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

p

dim.

fff

p mf f ff

mf dim. p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ppp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ppp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

risoluto.

un poco cres. ff pp ff

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Hall's Catarrh Cure is taken internally and acts directly upon the blood and mucous surfaces of the system. Send for testimonials, free.

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Dvorak's "Stabat Mater" was given for the second time at the Church of the Messiah, on Sunday afternoon, Dec. 30th. The performance was even smoother and more satisfactory than before.

Clarke—Madame Ysidora E. Clarke, who had hoped to take a pleasure trip to Boston during the holidays, and shake hands with old friends, was obliged to forego it, on account of a press of professional business.

North—J. M. North has returned from a holiday trip to New York, where he visited his father, a very hale man of 79 years. Mr. North has taught here the past twenty-three years and has been very successful. His recreations are spent in the fields and he is a keen lover of nature and a close student.

Smith—Miss Katie Smith, a promising young alto, took part in the concert given by the Holy Name Choral Society. She has entered into serious study, and we hope to hear of her success at some future date.

CATARRH. { CATARRHAL DEAFNESS—HAY FEVER. A NEW HOME TREATMENT. }

Sufferers are not generally aware that these diseases are contagious, or tbe they are due to the presence of living parasites in the lining membrane o the nose and eustachian tubes. Microscopic research, however, has proved this t- be a fact, and the result is that a simple remedy has been formulated whereby Cat arrh, catarrhal deafness and hay fever are permanently cured in from one to threo simple applications made at home by the patient once in two weeks. N. B.—For catarrhal discharges peculiar to the females (whites) this remedy is a specific. A pamphlet explaining this new treatment sent on receipt of ten cents by A. H. Dixon & Son, 303 West King St., Toronto, Canada.—SCIENTIFIC AMERICAN.

Sufferers from catarrhal troubles should carefully read the above

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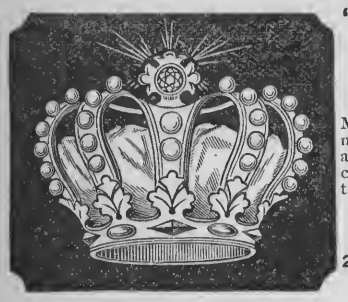

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St. George's Church—The quartette is done away with, and a boys choir substituted. In the Eastern States, to some extent, as well as in England, the boys choir is coming into prominence.

Collins—John A. Collins, Professor of Latin and Greek at the Christian Brothers' College, is likewise an accomplished cornetist, and lends valuable assistance to the College Band and concerts.

Ladies' Quartette—The K. J. B. Ladies Quartette respectfully announces that it is ready to accept professional engagements for either private or public entertainments. Its address is care of Mary Institute, Beaumont and Locust Sts.

Temple Israel—A. G. Robyn succeeds Prof. Galloway as organist at the Temple Israel. Mr. Otto Hein, tenor; Mrs. Glaser, soprano; Mrs D. Ehlert, alto, and Mr. Henry Groffmann, basso, compose the choir.

Allen—Mrs. R. E. Allen of Litchfield, Ills., after ordering thirty-two copies of the Alpine Storm by Charles Kunkel, for her classes, writes: "Since playing the Alpine Storm, all my pupils and friends are wild to learn it. It is all the rage here."

Mme. Adela Lucy—Mme. Adela Lucy need not wait till the clouds roll by; her pupils dived into the art treasures of the city and produced the handsomest of umbrellas, which they presented to her in testimony of their esteem.

Ehling—Mr. Ehling's regular Saturday Musicale, January 13, included the following numbers: Beethoven's C Minor Concerto, by Miss Hattie Dickinson; Mozart's D Minor Concerto, by Miss Emma Conrad; Hummel's A Minor Concerto by Mr. G. Vieh.

Tell your friends to subscribe to the REVIEW.

The Festival music in the churches was generally of a high order. At St. Xavier's, Hummel's 2d mass in E flat with orchestra, with Gilsiun's "Venite Adoremus" for three choirs. At St. Alphonsus' church Giorga's first; at St. Bridget's "Grand Italian Mass No. 1," and the same favorite work was given in the following churches: Holy Name, St. Kevin's and St. Cronan's.

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Pipelaphone—Mr. J. C. Deagan, of 1904 Market Street, the inventor of the pipelaphone, has been highly complimented for his charming instrument. It has a sweet, flute-like tone with the rare advantage that it is very easy and grateful to learn.

Mrs. Huntington Smith gave one of the most brilliant musicales of the season. The programme was of a high order and was participated in by Mrs. Frank Waters of Colorado, Mrs. Huntington Smith, the hostess, Mrs. Julius Walsh, Mrs. Robert A. Atkinson, Mrs. Gould, Mrs. J. W. Shepherd, Mrs. H. C. Ives, Mrs. Broaddus and Messrs. Doan, Parisi and Kroeger.

The One O'clock Club gave its second entertainment at the residence of Mrs. J. W. Shepherd. The hostess, Mrs. Humphrey, Misses Alexander and Barney, the K. J. B. Quartette, Misses Krausse, Studley, Russell, Mrs. Karst, Mrs. Wiseman and Misses Doan and Wiseman contributed fine numbers to the programme.

At the Fifth Anniversary and Camp Fire of Ransom Post G. A. R., at the Lindell Hotel, the following programme was rendered: "The Old Guard," Mr. W. M. Porteous; "Come, Haste and Seek," Miss Nellie Haynes and Mrs. Geo. H. Wiseman; Liberty Duet, Messrs. Porteous and Yost; "Marguerite," Mrs. Geo. H Wiseman; "Our Home is on the Bright Blue Sea," Geo. R. Yost; "Morning Invitation," Miss Nellie Haynes, Mrs. Geo. A. Wiseman, Mr. W. M. Porteous; Solo and chorus, "Marching Through Georgia." Accompanist, Miss Clara Stubblefield.

Bollman Bros are about to remove to the spacious building at the N. W. cor. of 11th and Olive. Their business has overgrown their present large premises, and demands an entire large building for its proper display. They will also open in connection with their business, Bollman's Hall, with a seating capacity of about 600. It will be as elegant and attractive as art can make it, and a boon to professional men who hitherto have been driven to pay an exorbitant price for outside halls. Notably the Memorial, charging $40.00 per night, when $10 00 would be ample rent.

The great advantage afforded by a few of our churches in presenting the best works of choral literature is of priceless value to us, and should be adequately appreciated. They are not alone most excellent in an educational sense, but strike a responsive chord where routine church service fails. What more religiously suggestive than Dvorak's Stabat Mater recently given at the Church of the Messiah, or Spohr's Last Judgment at Christ Church Cathedral? The vast truths of our existence can not be ushered into our minds with greater solemnity and devotion than when attended by the genii of the great masters of music.

This month, an event of interest will be the 25th Anniversary of the organization of the St. Louis Musicians Benevolent Society. It was organized February 17, 1864, and has been in active existence ever since. Its roll contains one Frenchman, Nicholas Lebrun, who was elected President at its organization, and that operation has been repeated every year for 22 years, without however, any repeating at the ballot boxes, we trust. The honor is well placed, for Mr. Lebrun has gained the highest approbation of the society for the financially profitable disposition of its funds. The society has now $3,000 judiciously invested and a good amount on hand. The monthly dues are but twenty-five cents. The object is purely benevolent. It is the only society of the kind in the country.

SHORT AND SWEET.

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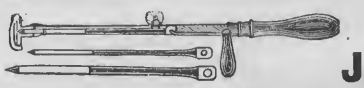

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Mr. John A. Mahler's regular monthly matinee took place at Vandeventer Hall, Saturday, Jan. 26th. The proficiency shown by many pupils was quite astonishing. Among those were Miss Ella Hodgens, Dr. Hodgens' daughter, Miss Mabel Holmes, daughter of D. S. Holmes, Delmar Ave., little Gertrude Parker, daughter of Geo. W. Parker, W. Washington Ave., and Miss Lucile Mahler, daughter of Mr. John A. Mahler, distinguished herself as usual.

A very enjoyable concert and hop was given at the Liederkranz, Saturday, Jan 12th. The programme included an Italian play for solos and mixed choir by E. S. Engelsberg. The principals were Mrs L. Hammerstein, soprano; O. Hein, tenor; Orlando C. Schraubstaedter, baritone; A. Reiss, bass; E. Froehlich, director, and Louis Hammerstein, accompanist.

The installation entertainment of Alpha Council at the Exposition was assisted by Miss Fannie Frazier Payne, Miss Lilian E. Hyde, Miss Clara Stubblefield, Miss Nellie Haynes, Mrs. George Wiseman, Mr. Jesse Cornelius, Prof. Edward L. Perry, Mr. Wm. M. Porteous and the Alpha Dramatic Club, comprising Mr. S. A. Abeles, Mr. Nelson.

At the high mass for the Catholic Knights, Paolo Giorza's first mass was furnished by the choir of St. John's, G. A. Kissell organist and basso. Mrs. Liebke and Mrs. McFall, sopranos, Miss Finn, alto and Jos. Goepfert, tenor. The offertory "Salve Virgo," by Max Alvary, was sung by Mrs. McFall. The benediction, Bassani's "O Salutarus," was sung by Mrs. Liebke. The choir sang Berge's "Tantum Ergo" after the benediction.

On the occasion of Mr. Specht's next visit to the city, the friends of Mr. Harry Walker will endeavor to secure Mr. Specht's services in a benefit concert to be tendered Mr Walker in recognition of his valuable aid in the advance of English glee music.

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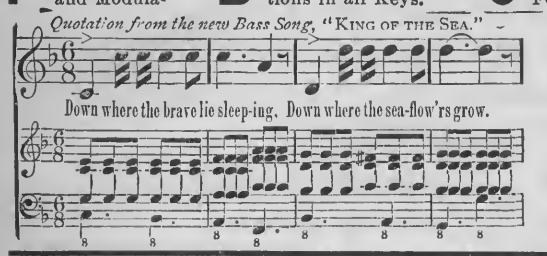

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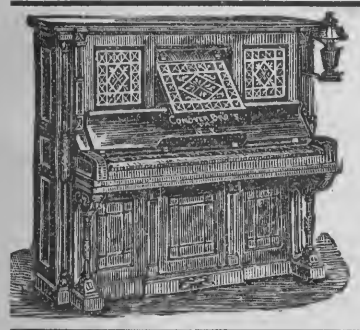

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Annunciation—A well selected and pleasing programme was offered by the Young Men's Sodality of the Annunciation Church, at Liederkranz Hall, to a crowded attendance. Among the participants were Mrs Dr. Lebrecht, the Misses Sands and Gray, Messrs. Dr. Harkins and P. Robert Klute. Messrs. Kissell and Halter aided in the accompaniments. To the Rev. James Coffey. ably assisted by Dr. Harkins, belongs the credit of scoring an extraordinary success.

The Orpheus Saengerbund under the direction of Fred. W. Norsch will repeat the concert given last December, at the Grand Opera House on March 3d. This is at the urgent request of the prominent citizens of South St. Louis, and speaks well in the cause of Wagner music, of which the programme largely consisted.

Mrs. W. B. Smith, soprano at the Church of the Messiah during 1888, resigned her position and returned to her home in Columbia, on the first of the present year. Her departure was deeply regretted by all who knew her, not only on account of her pure and sympathetic voice and artistic style, but also because of her charming personality. She made hosts of friends while in St. Louis, all of whom extend to her their best wishes for a pleasant and prosperous future.

Catholic Knights—The Catholic Knights' State Convention gave a most excellent concert and entertainment at the Exposition Hall on the 8th inst., under the direction of Prof. Goepfert. The programme included Mrs. Dr. Lebrecht, Miss Nellie Haynes, Mr. A. G. Robyn, Prof. McDowell, the Paragon Quartette, the Harmonie and Socialer Saengerbunds.

At a recent pianoforte recital given by Mr. E. R. Kroeger, the following programme was rendered:

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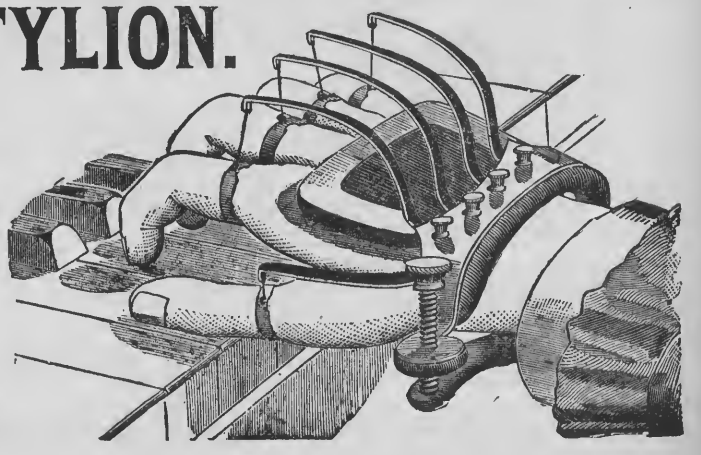
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